

# SEVEN DAYS

FURRY  
FURY

Masks versus  
Marketplace  
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## SACRED COWS

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farmers too much slack  
on water-quality violations?

BY KATHRYN FLAGG | PAGE 32



AN APP A DAY

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TATT TALKS

PAGE 42

Amidst Alzheimer's, Dallas



EGGERS' BANQUET

PAGE 44

Vermont's worldly brunch spots

SEVEN DAYS *presents*

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### Small Dog

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**Keywords:** *negative coping, coping, stress, coping strategies, coping resources*

**Table 1** Major Sources of Information  
for the Study

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## SEVEN DAYS LOCAL EDITION

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## 7 FEEDback READER REACTION TO RECENT ARTICLES

### THE REAL WORLD: VICTORY

(Re "Thrills, Laments and Dead Animals," March 16). As I was reading about the town of Victory in Seven Days, I couldn't help but think that eventually some investigation will lead to the discovery of who is responsible for all the alleged mistakes in town, and that any individuals responsible will be brought to justice. And we'll all get to read about it in a subsequent article.

Then it occurred to me: That is the last thing that should happen. Instead, build a fence around the place so that nobody can escape, and then bring in the movie cameras and make a reality TV show. The revenue produced would pay off the reputational and potential, and the whole town would get rich.

Or, more likely, with all that money flowing around here, they'll have a new order of magnitude of resources to fight over, and the entire battle will escalate to the next level, to a self-perpetuating and self-sustaining orgy of crime.

You can't make stuff like this up, and then, instead, the province erupts — all natural, 100 percent organic and sustainable, pure Vermont agriculture, virtuous and virtuous. Package it, sell it and use it — just like craft beer, maple syrup, artisan cheese and spring water.

Steven Farnham  
PLAIDVILLE

### GONE FISHING

It has been a while since I bricked and moaned about something — say, about 15 minutes — so I would like to make a comment concerning last week's Run Game ("Dear Citizens," March 28), in which Paul Hietala commented on the danger of crossing the Speaker of the House. He wrote, "If you cross the speaker on a vote like this, pack your bags for legislative Siberia. Otherwise known as the House Fish and Wildlife Committee."

If I were a legislator, I would probably be permanently appointed to fish and wildlife, as I would always meet the speaker. And it would not be a bad appointment, as I could spend the time lobbying for the elimination of the fish and wildlife committee used by game warden to stamp irresponsible use of firearms by stupid individuals — a safety issue for all.

Bottom line: Hietala fish deer from the fish and game budget and encourage proper use of firearms and not improper use by incompetent. Fish and wildlife is not all bad in Vermont.

Dale Tilletson  
BURLINGTON

### SENATOR SAY SORRY

(Re Off Message By Lapsed Vet, Vermont Message Approves New Gun Regulations," March 25). Sen. John Rodgers (D-Baker/Orleans) owes a

### TIM NEWCOMB









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4/7

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University of Vermont Medical  
Laboratory Science Program  
Associate Professor & Program Director

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Dr. Paula Deming, a native Vermonter, earned her BS, MS and PhD at the University of Vermont. As an Associate Professor and Program Director her areas of research include the understanding of the molecular mechanisms of human health and disease.

Tues.

4/14

Slip Past that Fall: Strategies You Can Start Today



NANCY GELL

PH.D., MPH, PT  
University of Vermont  
Department of Rehabilitation  
and Movement, Assistant Professor

The Residence at Shelburne Bay Great Room

12:00 p.m. - 1:00 p.m.

Dr. Nancy Gell received her BS from Northwestern University and MS from the University of Michigan and PhD from Auburn University in Alabama. After two years in a research fellowship in Seattle, WA with a focus on "Women and Healthy Aging" she joined the University of Vermont in the fall of 2014.

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**STUCK IN VERMONT** Being stuck and cold for a while doesn't always get the attention of participants in the fourth annual Spectrum Sleep Out. But one teenager, community to others and students sleep outside and raised \$236.00 for homeless and at-risk teens.

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STAYING WARM

WINTER WARMERS

WINTER WARMERS

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# the MAGNIFICENT

# 7

①

SATURDAY 4  
**RED HOT**

From stellar songwriting to vaunting harmonies, Red Hot (pictured) has it all. Named after a character in Richard Thompson's song "1924," Vincent Black Lightning, the Americana trio strikes a balance of folk, ballads, a keening and hokey rock sound by a love of creating music that thrills and spreads its infectious energy to listeners every time.

SEE CALENDAR LISTING ON PAGE 50

MUST SEE, MUST DO THIS WEEK

COMPILED BY COUNTRY CDDP

②

FRIDAY 3

**Sweet Moves**

Break dancing may be a more-dated-outlook, but that doesn't stop sweetest 8 girl Ana "RobaVivi" Garcia, the driving force behind the document *At the Ladies Day*. Fostering friendship on top of break dancing throughout the country, Garcia proves that girls can bring with the bag any day of the week.

SEE CALENDAR LISTING ON PAGE 50

⑤

WEDNESDAY 8

**Adventures in Agriculture**

What's it like to work on a farmstead to *Warner's Tell Their Stories* and you'll hear firsthand tales from those who know it best. Hosted by *Warner's* Wendell as part of the organization's 20th-anniversary celebration, *Warner's* of the hand shows the struggles and triumphs of farming in the Great Mountain South.

SEE CALENDAR LISTING ON PAGE 51

③

WEDNESDAY 8

**Elements of Design**

The name Frank Lloyd Wright is practically synonymous with Fallingwater, the home he built in the 1930s over a 30-foot waterfall in rural Pennsylvania. The iconic structure reflects the architect's own approach to his craft. Hosted on *W*, *Michael Muller* discusses the genius and controversial legacy of Wright's masterpiece as he part of the Vermont Hummer's Down's Park Workshops feature series.

SEE CALENDAR LISTING ON PAGE 51

⑥

ONLINE

**Transcontinental Canvases**

Based in Lincoln, painter *Peter Jackson* is best known for his bright, bold interpretations of African American sweeping landscapes. This scenery is incredibly different from the views in Cape Three Points, where Jackson spends time each year. Painting his African and African American landscapes made their way down to New York City last week for the 2015 Affordable Art Fair.

SEE TAKING ART ON PAGE 70

④

FRIDAY 3 &amp; SATURDAY 4

**Laugh a Minute**

With an award list that includes *Very Funny* 82 *Heidi* and *Adrian* *My* *the* *Upright* *Clemens* *big* *ate* is a breeding ground for the nation's top comedians. Intense debate and outrageous rivalry from the *Comedy* *Laugh* offer a glimpse into the comedy future.

SEE CALENDAR LISTING ON PAGE 50

⑦

SATURDAY 4

**Lunar Effect**

This time of year, moonbeams are more than a little bit sexy. So it's a good thing *Robert Kitchner's Full Moon Magazine* is on the calendar. Customers are encouraged to this out-of-the-world a look when *Robert Kitchner* and *the* *Kids* and *Music* *the* *world* *and* *the* *world* *art* by *Tom* *Ball*, *Wiley* *Garcia* and *Clark* *DeLoach*.

SEE SCHEDULED ON PAGE 71

# Frog Hollow

VERMONT CRAFT GALLERY

APRIL EXHIBIT

## Function, Fire and Fun

The 19th Century Co-op, Teachers and Students display their recent work



OPENING RECEPTION

Thursday April 20th 5 - 8PM at the Gallery

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## FAIR GAME

SPIN DOCTOR ON VERMONT POLITICS BY PAUL HENRTZ

## POLITICS

### Big Fish

**B**ILL SORRELL couldn't keep a secret all his first few Wednesday nights as he outlined the evidence against his own public enemy No. 1.

Standing before the television cameras in his Montpelier office, the Democratic attorney general looked like he had just walked in the biggest fish of his career.

In the past five months, he said with pride, "an awful lot of people" in the AG's office have performed "many, many hours of work on this matter."

So who was the menacing criminal Sorrell was pledging to bring to justice?

**DEAN CORREN**, a 58-year-old investor and ex-legislator, who ran for lieutenant governor last fall as a Progressive Democrat, only to be outplayed by Republican incumbent PAUL CORN.

Corren's crime? Asking the Vermont Democratic Party to send an e-mail to supporters — valued at just \$255 — lauding his strengths and inviting them to a series of rallies.

Sorrell proposed punishment: \$75,000. Yeah, you read that right.

In one fell swoop, Sorrell threatened to wipe out Corren's life savings, for the simple crime of requesting Vermont's opaque campaign finance laws be more accurately, for the party's crime of misinterpreting the law.

"This is really just a witch hunt by the attorney general," says **JOHN FRANCO**, Corren's attorney. "Bills Sorrell wants to send Dean Corren to the gallows."

In so doing, Sorrell may have ignited a death warms on Vermont's public election financing system, which was designed to free politicians from the corrupting influence of campaign contributions. After all, what candidates would limit the number of such a system in the face of consequences so dire?

"This is the use of state resources, state salaries and state-run policies," says Vermont Public Interest Research Group executive director **PAUL BURNS**, who advocates for public financing. "Except that Corren didn't even get the benefit of the first two strikes."

Sorrell didn't seem to grasp the irony last Wednesday that as his overzealous enforcement of Corren's alleged infraction, he was going after one of the few statewide candidates who didn't spend the last election cycle begging for cash from corporate or union interests.

The same can't be said of Sorrell himself, who must tout his campaign contributions from national attorneys looking to do business with his office. Indeed, Sorrell owes his very political career to a super PAC — funded by these same special

interests — that bought \$200,000 worth of TV ads in the closing weeks of his 2012 race against Chittenden County State's Attorney T.J. GORMAN.

When Republicans called for an investigation into allegations that he illegally coordinated with the PAC through former governor **HOWARD DEAN**, Sorrell pointed.

Why?

"Because I lost to the facts, and it didn't happen," he says.

Stating otherwise, a Republican attorney who has gone toe-to-toe with Sorrell on campaign finance matters, doesn't think much of that explanation.

"General Sorrell runs with the shameless confidence and hypocrisy of a post-hoc-meeting, third-world despot because he is effectively immune from any reprisal, especially the sort to which he subjects other Vermont candidates," Franzen says.

### BILLY SORRELL WANTS TO SEND DEAN CORREN TO THE GALLOWES

JOHN FRANCO

The facts underpinning Sorrell's case against Corren are not in dispute.

Soon after the Burlington *Projo* popped into the AG's race last spring, he became the first candidate in a decade to qualify for public financing. It wasn't easy. In just one month, Corren was to raise \$19,000 in small contributions from 500 Vermonters. That earned him a hefty \$28,000 in public money to spend on his campaign.

"The public financing system that we have in Vermont presents huge benefits to candidates who want to take advantage of that," Sorrell said last week. "But along with those benefits are the responsibilities or obligations to play by the rules that the legislature sets."

Those rules are pretty strict. After qualifying for public financing, candidates are barred from accepting donations — in cash or in-kind — in excess of \$50. Those who do, the statute says, must immediately return any of their public dollars not yet spent at the time of the infraction.

After Corren won the Democratic nomination last August, he and his campaign sought a legal path for the party to support his candidacy. Throughout the fall according to emails included in a court filing, Corren campaign manager **MICHAEL DRISCOLL** and Vermont Democratic Party executive director **JANNA HARRIS** exchanged ideas about how to do so in compliance with their attorney's recommendations.

On October 24, just 10 days before the election, the party finally sent a mass e-mail under the name of their **BUY-IN EMAIL** to its list of 10,000 Vermonters. Employing some language suggested by the Corren campaign, Driscoll explained why he supported the candidate and called on her to help Driscoll reach out to as many as 10,000 Vermonters nearly two dozen candidates.

The party reasoned that the email did not count as a contribution because Vermont law exempts "costs paid for by a political party in connection with a campaign event at which three or more candidates are present."

Three days after the email went out, a Democrat legislator named **SMITH COLLA** forwarded it to Sorrell's office, questioning its legality. Colla says he "got a tip" about the email from someone "indiscreetly" affiliated with the Corren campaign.

After a five-month investigation, Sorrell filed suit last week in Vermont Superior Court alleging that Corren "solicited and accepted" the email illegally — and failed to return it. He called for Corren to return the \$28,000 in public funds he hadn't yet spent when the email was sent and pay another \$20,000 in fines.

The party, which was also investigated, reached a settlement with Sorrell and agreed to pay a \$10,000 fine.

Asked last Tuesday why he threw the book at a guy whose campaign appeared to be sitting in good faith, Sorrell put it simply: "If you're going to take the benefit, there are demands. You have to play by the rules. And if you're not going to play by the rules, the penalties are significant."

But the Vermont Democratic Party wasn't the only one coordinating campaign activities with Corren.

Last September, Sorrell himself headlined a press conference with Corren outside McO'Shey's bar in Burlington. The two candidates rolled against Chittenden County's unusually high gas prices and called on the legislature to address the matter.

A few days before the campaign event, according to emails obtained by *Green Sheet*, Corren sent Sorrell bank copies of checks he planned to print for the occasion. Sorrell responded via his state e-mail account that he would follow up directly with a Corren campaign worker.

Sorrell never reported the sums of the printed materials in subsequent campaign finance filings, even though they potentially benefited his reelection bid just as much as Corren. By the AG's own logic, shouldn't such expenditures count as in-kind contributions from Corren to Sorrell? Not so, the AG says, because the press

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conference — held two months before an election — wasn't really a campaign event.

"I appeared with Dean Corrin at an event during the campaign. It wasn't a vote-for-Dean-Corrin [event]," Sorrell says. "It was no more campaign-style — as, no longer is it than for him."

Basically  
For many, worsecase is Sorrell's apparent concord with the transactional nature of political fundraising, which he alluded to at last Wednesday's press conference even as he chastised Corrin.

"Over \$100,000 of taxpayer money used to support your candidacy is a huge benefit to the candidate who doesn't have to spend the time and have the KODs, if you will, real or perceived to be there, to those who would otherwise contribute that \$100,000," he said.

What, what?  
Aha! if that meant he felt he owed his donors favors, Sorrell said, "Nothing illegal, but somebody gives me \$1,000 or \$2,000..."

He interrupted himself, perhaps thinking better of the direction he was going: "I mean, I return virtually all phone calls, but I certainly appreciate those who support my campaign," he said.

Sorrell's biggest supporters are a group of attorneys who pony up tens of thousands of dollars annually to the Democratic Attorneys General Association for the privilege of schmoozing with the nation's AGs. Roughly four times a year, Sorrell says, DAGA does bus — all expenses paid — to weekend conferences during which members have the opportunity to network with AGs and to write their campaign checks.

"I don't always make all of the events, but I try to attend," Sorrell says.

According to a series of exposes published last year by the New York Times, DAGA conferences play host to "massive lobbying and deal-making" between AGs and attorneys hoping to sign them on to multimillion lawsuits.

"Attorneys general are now the object of aggressive pursuit by lobbyists and lawyers who use campaign contributions, personal appeals to both corporate-sponsored conferences and other means to push them to drop lawsuits, change policies, support favorable candidates or pressure federal regulators," the Times' **and** **UP** wrote.

Among the biggest players in Lapoint's status is the firm Dickstein Shapiro, which has represented AGRI, S-Hill Energy and other companies that have been sued in the state of Vermont. During a fundraiser Sorrell hosted at an Orlando DAGA meeting in January 2004, four Dickstein attorneys donated a total of \$2,000 to Sorrell. The firm itself has previously donated thousands to him directly.

Sorrell says he considers some members of the firm to be "personal friends." One, he says, is inviting to Vermont that weekend to supper with him about potential restaurant support in Vergennes.

Why would Dickstein donate to Sorrell and his colleagues?

"I think they want to maintain personal relationships so we will take a phone call or whatever," Sorrell explains. "And as they run up to their clients, I mean, we know Attorney General Jones or Sorrell or whatever. We think we can arrange a meeting to have your feelings be heard."

Among Sorrell's other supporters are **HERNANDEZ**, a former New Mexico state attorney general, and her husband **MIKE**.

At a DAGA fundraising event in December 2012, Sorrell says, the pair spoke with him about litigation that their client, the Texas law firm **Rosen & Budd**, hoped Vermont would file against pro-life reformers over the use of the polluting additive **MTBE**.

"I think what came up is they were involved in **MTBE** litigation and they would like to talk to us about the possibility of Vermont filing suit," Sorrell recalls. "Would we take a meeting to discuss that matter or something like that?"

At the same fundraiser, **Rosen & Budd** attorneys donated \$10,000 to Sorrell's reelection campaign, while **Massena** pitched in another \$1,000.

The next month, **Maizel** and **Massena** came to Vermont to talk about the potential suit, as **Lapoint** first reported. After looking into the idea and clearing it with the state Department of Environmental Conservation, Sorrell recalls, "We said, 'OK. We would. Good idea.'"

Sorrell's staff recommended enlisting **Rosen & Budd** and two other law firms to litigate the case, he says, and the AG approved the choice. If Vermont prevailed, those firms would share in the largesse.

Sorrell says the arrangement is perfectly ethical because "the two other firms didn't offer me a dime, and they have the same contract as the **Rosen & Budd** firms."

The AG bristles at the notion that he does the bidding of his campaign donors. "I'm not for sale," he says. "They know that. If there was ever any suggestion that I should do something in a case or not do something in a case because of campaign contributions, that would be the end of that conversation."

Of course, it's hardly anyone will ever enquire whether that's true. After all, Sorrell brushed off Republican attacks to get to the bottom of that \$200,000 paper PAC expenditure he broadcast from in 2012 — an expenditure, it should be noted, made by DAGA itself.

"The attitude of not wasting money" he says of his decision not to investigate himself. "With great power comes great responsibility, and the attitude of the weight of the government and when you commence an investigation, put people under that kind of microscope, you should have some reasonable basis to do so."

Tell that to Dean Corrin. ☐

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# How a Small-Town Detective Works a Big-Time Case

BY MELLY WALSH

It's not every day that the Middlebury Police Department gets calls from the BBC, *People magazine* and the *New York Times*. And until last week, detective Kim Rowditch had never run a press conference, let alone one with a full-house crowd of local and national media.

The small-town police investigator, who plays no hockey and occasionally helps her dairy-farmer father chase down stray cows, suddenly found the cameras. She

## LAW ENFORCEMENT

addressed a bizarre question that had surfaced in a troubling case: Did millionaire murder suspect Robert Durst, the subject of a recent documentary that aired on HBO, have anything to do with the 1981 disappearance of 18-year-old Middlebury College student Lynne Scholze?

The day before the press conference, Middlebury Police Chief Tom Hineley had issued a surprising statement that revealed the department was investigating a possible link between Durst and the perplexing Scholze case.

"The *Jim, The Luke and the Deaths of Robert Durst*" portrayed its subject, the eccentric member of a prominent New York City real estate family as a man who has repeatedly gotten away with murder — allegations his lawyers deny. It focused on the disappearance of his wife and the killings of two people he knew.

The film mentions that Durst briefly lived in Vermont and ran a health club there. All Good Things, near construction on an apartment house, was on Court Street in Middlebury. Scholze stopped there one day the week ending The last time anyone can place the manager from *Amberley, Conn.*, she was standing across the street from the store, possibly waiting for a bus, eating dried pears.

The interaction between Scholze and Durst could turn out to be nothing more than coincidence. Or it could help solve what police have classified as a case of a missing person, with full play suspended.

It's up to Rowditch to find the truth about Scholze — and Durst.

"We wouldn't be doing our job if we didn't look into him," Rowditch said.

The Vermont sleuth and her subject come from very different backgrounds. Durst grew up in moneyed circles. His family's real estate business, the Durst Organization, was founded in 1915 and today owns 13 million square feet of office



By Kim Rowditch

space in Manhattan, including One World Trade Center.

Detective Rowditch grew up just over the hill from Middlebury in Wybridge, population 533, on her family's dairy farm — which is where she lives today. As a youngster, she parked as needed. "Caring up at 4:30 and milking cows, I have done that," Rowditch said. She and her sister also designed and ran a seasonal cow-cake business for four years.

But life as a farm prep work for her law enforcement. Rowditch has learned from experience that cows have a way of getting in trouble at inconvenient times. "As anyone in Vermont knows, the cows get out after dark," Rowditch said. "That's always a fun occasion."

Rowditch attended Middlebury Union High School, where she played soccer and lacrosse and competed on the Nordic ski team. After graduating in 1991, she went to

Golby-Sawyer College in New Hampshire to study costume design. She earned her degree in 1995 and wanted to explore the big world outside Vermont. First stop: New York City, where she worked as an athletic trainer and juggled several other jobs to pay the rent. After four years, Rowditch decided to adventure westward to Arizona. The market for athletic trainers was saturated, she said, so after serving a brief prison guard.

She landed a position in a state prison, where she guarded both men and women. The pay was good. Rowditch remembers a steel door creaking shut behind her as she passed through security her first day. The sound was "very sort of shocking. It was, OK, this is what I'm doing," she said.

The inmates, she learned, "are just people, too," with their own stories. She tried to see their humanity. "One of the

things I say a lot is, 'Even good people make bad choices,'" Rowditch said.

Rowditch decided it would be more interesting to work as a police investigator. Her determination and background as a trainer and youth athlete helped her make it through Arizona's police academy.

The physical test included carrying a 165-pound dummy in a mock rescue. Rowditch, who weighs 130 pounds, succeeded. "It really came down to determination and technique," said Rowditch, who was able to get under the dummy and drag it. "There were plenty of women who just could not pass this."

Her first police job was as *Arizonele, Ariz.*, outside of Phoenix.

People who call the police often expect a five-foot tall man to get out of the patrol car, she said. "Now get a call and there's a person there that says, 'Is there someone coming to help you?' And it's, 'No, you got me. I'm here to help.'"

She worked on a variety of cases, including homicides, and learned early on that some people aren't used to seeing a woman in a police uniform. "I can't tell you the number of times that a person I've never met before, once I calling me 'sister' or 'sister,'" Rowditch said.

Rowditch returned to Vermont in 2005 to be closer to family who could watch her sisters and nephews grow up. She worked on the family farm for several years, trying to decide whether to pursue agriculture or go back to policing. She decided on the latter and joined the Middlebury department in 2009.

She's since investigated unexplained deaths, sexual assaults, crimes against children and run-of-the-mill pharmacy break-ins.

When someone dies in a traffic accident, Rowditch informs the person's family. That's difficult, Rowditch said. "I can't make those things go away that have happened, but I can try to make the situation that I have with these people the best that it can be."

Rowditch was assigned to the Scholze case in 2012. "It took me a long time to familiarize myself with the case," Rowditch said. "It's very thick."

That was the year the department received a tip from someone saying that Durst had owned a store in town where Scholze went missing. Rowditch and she refused to say who the tipster was, only that the person was not connected with the making of "The Jim," which was under way at that time.

In director Andrew Arelko, known as the Durst story teller. He made a fictionalized



movie based on the writings of Robert Dursi and his wife, Kathleen, who went missing in 1982. The film, starring Ryan Reynolds and Kristen Dunst, came out in 2008. In title, *All Good Things*, takes its name from the health food store Robert Dursi operated in Middlebury.

The movie briefly shows Gaudin and Dursi living the young hippie back-to-the-land life in Vermont before returning to New York — just as Dursi and his wife did several times.

Efforts to reach Jarocki for this story were unsuccessful. He did not respond to a request for comment, nor did his brother, Eugene Jarocki, a filmmaker and cofounder of the Big Picture Theater & Cafe in Watfield.

In an interview with *Seven Days*, Bowdish stayed mum on many details of the investigation, including whether Jarocki might have known Robert or Kathleen Dursi. She wouldn't reveal where exactly Dursi lived in Vermont, although she did say that police searched the property last year. Bowdish would not comment on the results.

Dursi lived in Egmont, Paula Israel, co-owner of Wild Mountain Thyme clothing store in Middlebury, told the *Barford Herald*.  
Hilkie Billings, 56, was postmaster for the tiny town in the 1970s and has no recollection of Dursi. Quite a few people in town rented out camps or cottages to summer people from New Jersey and New York, or to writers who were affiliated with Middlebury College's mountaintop Bread Loaf Campus, she said.

Bowdish said few people in the area remember Dursi. "He had the store for two years, a pretty narrow timeframe," she said. People who do recall him describe "a strangely normal guy," Bowdish said.

She called Dursi an outgoing person in connection to the case but said she's open to all possibilities. "I'm never surprised when the case I'm working on takes the complete and opposite direction," Bowdish said. "It quite often happens."

Dursi's Texas lawyer, Kirk DeGuerre, said his client had nothing to do with Schultz's disappearance.  
DeGuerre won't even say Dursi is a suspect, yet they are publicly linking him to the crime, DeGuerre noted. "Probably, I think it's cruel that they've brought this 44-year-old case up and tried to pin it on Bob in a backhanded fashion, and cruel to the family and friends of this little girl who disappeared so long ago. There's nothing there's no link," he told *Seven Days*. "If

they have some evidence, come with it," he added.

At the press conference last week, Police Chief Hurley publicly granted reporters and in short order introduced Bowdish, the sole detective and only woman on his small force, so she could run the show.

Bowdish walked through the timeline of events leading to Schultz's disappearance and stayed cool and collected as the cameras rolled and reporters lobbed questions. A 42-year-old with a cap of short dark hair, she acknowledged no physical evidence links Dursi to Schultz's disappearance.

Dursi faces first-degree murder charges in the killing of friend and confidant Susan Korman in California. He was charged previously with the murder of his elderly Texas neighbor, Maria Black, and later acquitted. Dursi contended that Black's shooting was in self-defense and that mounting panic caused him to chop Black up and throw the pieces into Galusha Bay.

Dursi has never been charged in the 1982 disappearance of his wife, Kathleen, but her family and friends have long considered him to be a suspect.

In the final episode of "The Jinx," Dursi is heard muttering that he "killed them all, of course" after being shown evidence that could link him to Korman's death. He has since been

charged in that case, and is currently in jail. His wife has never been found. She disappeared without a trace — just like Lynne Schultz. Bowdish is characteristically measured about this fact. "It's something to take into consideration on," she said.

The discovery of a body, even when the person has been missing for decades and significantly aid in solving a crime. "There's almost always evidence that can be found," Bowdish said.

As the fields call from "Inside Edition," the *Times* of London, *Illustrated* and Fox News, Bowdish is hoping that the coverage might shake loose details and memories that will help her move Lynne Schultz from cold case to closed case.

In the recent news stories, 71-year-old Dursi has been shown in a bright-red jacket uniform, his face gaunt and haggard, his features sharpened into a vacant stare — a stark contrast to the images of Schultz's youthful face at the time she disappeared.

"How can just see so much life ahead of her in those photos," Bowdish said sadly. "That's what I see in them." ☐

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# Record Time? Checking Vitals on Vermont's Other Health Exchange

BY NANCY REMSEN

**M**ost Vermonters know about the 2011 online health insurance exchange, in part because it launched without functioning technology. Even today it remains a troubled operation. But what about the state's first health care exchange? The one that was going to comprehensively track patients' electronic medical records and enable providers to share and access information?

A decade ago, an independent nonprofit organization set out to create the Vermont Health Information Exchange — an operators prefer to call it the VHIE network to avoid confusion with the beleaguered insurance exchange. But like the latter, it was beset by federal and state dollars. \$12 million.

The network's opening to select test sites last October and has been riddled up toward statewide access for the past two months. Providers provided to Green Day last week show VHIE's still fledgling status. It has just 630 authorized medical professional users, and only 10,000 patients have given consent for their doctors to access their medical information through the online system.

"We should be further along than we are," said Lawrence Miller, chief of health care reform for Gov. Peter Shumlin's administration.

In 2006, the legislature made the nonprofit Vermont Information Technology Leaders at VHIE, responsible for developing and operating the network. It also established a fund into which insurance companies pay an assessment for every time one of its customers files a claim. To date, those assessments have provided the organization with \$18 million. And yet, Miller said, "They haven't finished the core of what they were set up to do. That's why in January, when we saw the legislature's support for the Green Mountain Care Board to develop and approve VHIE's budget. If we are going to fund them," Miller said, "we need to have better oversight of what they are doing."

Shumlin isn't the only one who has grown impatient over VHIE's slow pace of development. A top official in then-governor Dan Douglas' administration and three legislative leaders complained to VHIE officials in a May 2008 letter. "It wasn't moving fast enough," riled Mike Smith, former secretary of administration for Douglas. "I stopped them to get going, and if they weren't going to get going, I didn't see the reason for VHIE to exist."

Smith hasn't monitored VHIE's progress since he left state government, but he and he hasn't seen evidence that it achieved its mission. "I think I would write my letter again," he said.

Seated as a project of the Vermont Association of Hospitals and Health Systems, VHIE morphed into a for-profit nonprofit organization in 2006. Its main office is in Montpelier, but two-thirds of the 10 staff members work in an old hotel building overlooking the Winooski River in Burlington.

VHIE has a 13-member board that includes a state legislator, a member of the Shumlin administration, a consumer, and reps for doctors, hospitals and insurance companies. Although it's not a government agency, almost all



Lawrence Miller

of its money — \$6.5 million of its \$6.5 million in revenues in 2004 — comes from government sources.

Despite the delays, many policy makers still support VHIE's goals of creating a secure electronic health data superhighway to help doctors improve care and reduce costs. More recently, the VHIE database is seen as a resource for monitoring and managing care for patient groups under the state's Blueprint for Health, a chronic-disease management initiative, and for identifying population trends and best practices.

**IF WE ARE GOING TO FUND THEM,  
WE NEED TO HAVE BETTER OVERSIGHT  
OF WHAT THEY ARE DOING.**

LAWRENCE MILLER  
CHIEF OF HEALTH CARE REFORM

John Evans was a founding VHIE board member in 2006. After nine years consulting on health-information technology across the country, he came back to the organization two years ago to become its president and CEO. "Health care is an industry that has been woefully behind most industries that are increasingly technology dependent," he said. "We are not at the version one of the transformation."

Evans defends the pace of the data exchange's development.

First, doctors had to switch from paper to electronic medical records, a process that "comes with frustrations." Evans said. A common one from doctors: Typing at a laptop interferes with their interactions with patients.

Next, VHIE was faced with the challenge of creating a system that can accept data from at least 70 different electronic medical-record systems used by 174 health care locations contracted to VHIE. Those include district offices, all 11 Vermont hospitals, Dartmouth-Hitchcock Medical Center and Carriage Hospital in New Hampshire, Samaritan Hospital in Troy, N.Y., three commercial labs, two nursing homes, four mental health agencies, and five home health organizations.

It wasn't until last year that the state — through the Green Mountain Care Board — adopted interoperability requirements that should standardize electronic medical record systems.

Evans also said it was important to have enough data hooked to make the exchange useful to doctors when they started using it. Data — mostly from hospitals — first started being entered in 2007 and now contains information on 1.8 million patients, with about 0.5 million pieces of data entering weekly.

Then, as the ramp of rolling out the exchange, VHIE stumbled. It launched a public awareness campaign that debuted with a \$30,000 ad that aired during the Super Bowl. Shumlin and others criticized it as a waste of money, and now some lawmakers want to bar VHIE from spending money on advertising.

The Super Bowl ad was a one-time opportunity to reach a very broad audience," Evans said. "Even if people didn't like it, it did increase hits to our website by 200 percent in one week." He said it was an example of VHIE's efforts to reach the public and providers. The organization also hosted three recent community forums. "We are seeking awareness of the services as they get used," he said. "Why should the public know or care about VHIE?" Senate Finance chair Tim Atcham (D-Vt-Chittenden) said Evans last week during a discussion of proposed provisions in the Senate's health care bill. "The Senate, Atcham said, should be on alert about costs about VHIE's offerings.

"The impact ultimately benefits the patient," Evans countered, citing the potential to avoid expensive tests and extra costs and to increase some informed care. He also said the Senate Finance Committee that he approved of the Green Mountain Care Board reviewing VHIE's spending plan and approving its use of state dollars. VHIE has also received federal dollars and some fees for special projects, such as providing clinical-care data to OneCare Vermont, an accountable care organization.

This year, for example, VHIE has \$4.5 million in state funding and \$1.8 million in federal funds.

Evans stressed the need to limit the hourly oversight to state dollars. "We are an independent organization. We need to be entrepreneurial. We need to be able to innovate," he argued, referring to the clinical data generated by VHIE, developed and operated for OneCare Vermont, which sends information to northern New England collaborative. It is also developing a notification system to let providers in the accountable care organization know when their patients are admitted, discharged or transferred from hospitals. "If I have some something that looks like state government, I don't believe we will be able to achieve the health-reform goals that everyone dreams," Evans said.

# Free to Be Furry? Group Fights to Wear Animal Costumes in Burlington

BY ALICIA FRIESE

**J**essica Owens is 32 years old, lives in Milton and works as a secretary. On a rainy night last week, she agreed to meet at Milford Wings an Essex Junction. She showed up in a black overcoat, but on a different day, might have seen her dressed in her costume-made corp suit.

Owens is part of a subculture of people called "furrers" who are passionate about anthropomorphized cartoon animals. Conventions across the country attract thousands, away from wearing business-literate costumes.

Joined at the restaurant by two fellow furrers — her husband, Jonathan, and a friend, Rob — Owens explained the particulars of furry culture with the rehearsed manner of someone used to dispelling misconceptions.

No, they don't actually believe they are animals. Yes, they do cultivate "furryness." Owens explained that she chose a raccoon-drumming corp named Ruffy as her punny because she shares the breed's outgoing and assertive personality.

"Yes he's raucous!" her husband chimed in. The 36-year-old, who delivers appliances for a living, identifies as Akhen, a black panther with blue hair.

The two belong to the Vermont Furry club, which has been around since the early 1980s and has a membership that fluctuates between 30 and 60 people. The club meets together at bowling days and petting farms — sometimes in each other's homes — and looks for opportunities to exist at events such as charity walks and Christmas-tree lightings.

"We're just here to put smiles on people's faces," Owens said.

Not everyone has been so charmed. In fact, some city authorities saw a little trouble out.

Two months ago, Owens and 11 other furrers joined the crowds at Burlington's annual Mardi Gras celebration. Dressed out in green, gold and purple beads like the rest of the participants, the seven of them in costume high-tailed little kids and posed with people in a photo booth on Church Street.

After about an hour and a half, a Church Street Marketplace rep contacted the group outside the mall and requested that they remove their animal heads, because they were being permissive to perform on Church Street.

Why were they being singled out, the furrers wanted to know, when the streets were teeming with other strangely dressed revelers?



"It's just different," was the response, Owens said.

Offended, the group walked into an alley where they removed their masks, or "broke the masks" as they describe it. Later, the Vermont Furry filed a formal complaint with the city, calling the incident an act of "blatant discrimination."

The Church Street Marketplace, which regulates the street, issues permits to people who want to look up on the brick promenade. To make the cut, street per-



sons Square East. A woman wearing an Elmo suit had been arrested for aggressive parklanding. Ruffy wasn't the only character to act out. In June, two different Apple-Mini look-alikes were taken into custody on charges of groping and assaulting a child and — you got the idea.

Redmond's point: Even if the big furry costumes aren't totally innocent, he stressed, that marketplace staff have a responsibility to the public to keep the pedestrian mall



"We're just like other fundies except we're cuter, funnier and we do a lot less," she said.

It hasn't helped the cause that several stories have linked furrers to photophobia — an attraction to stuffed animals — and other unusual fetishes. "It's a stigma we've dealt with for a very very long time," Owens said. "As with any funder, regardless if you're Star Trek fans, My Little Pony fans, those romantic furrers are not there." For Vermont Furry, and for the majority of furrers, Owens continued, sex has nothing to do with it.

"We know they are really, genuinely good people," Redmond said of the Vermont Furry. Drawing out that the marketplace sometimes turns high school students to dress up as Frosty the Snowman or other characters, he stressed that they're not anything against costume conventions per se. Regarding the Mardi Gras situation, he admitted, "I'm not sure if that was the right move."

In Redmond's opinion, furrers don't really fit the street-performer category, which puts them in a regulatory gray area. "It's an interesting and complex issue," he noted.

Even before the furry quandary, the marketplace had decided to restrict its street-performer system in response to complaints from "our more successful street performers," Redmond said. Under

## IT'S PERFECTLY LEGAL TO PARADE AROUND IN THE BUFF, BUT BURLINGTON PROHIBITS ANYONE OVER 21 FROM WEARING A MASK IN PUBLIC.

formers must audition in front of marketplace staff and pass a background check. Vermont Furry had a permit, but it expired at the end of last year. When Owens tried to renew it in January, she was told she couldn't yet because the permit system was getting revamped.

As he does, the Vermont Furry had stayed off Church Street. They showed up at Milford Green because they didn't think they'd be breaking any rules.

Bob Redmond is the executive director of the marketplace. Asked about the incident, his response was simple: Google "Elmo" and "Times Square."

The first track was a New York Stop story headlined "Elmo in Times Square After

sex," which requires vetting all performers. "It's become a national issue where, in some cities, people dress up in those outfits and aren't accurately doing it to connect with children," he explained.

The Vermont Furry club is a different breed than the prebudding decision of Times Square. The former being a tradition that dates back at least to the 1960s and grew out of science-fiction and anime fandom. When out in public, they abide by certain rules. They're always accompanied by a non-costumed "handler," and they break down rather than cover over small children so as not to intimidate them. Owens emphatically pointed out that they never accept cash.



the current arrangement, he estimates that roughly 95 percent of people pass their auditions. As a result, an abundance of performers crowd the street, sometimes creating some overhead. The likely solution: more rigorous auditions.

Church Street is the commercial lifeblood of Burlington, and its residents are understandably concerned about preserving its charm. But some residents have criticized several recent policies—a smoking ban and a no-trespass ordinance allowing police officers to ban unruly people from the promenade—at various times attempts to soothe the place. For some, issuing the law to save it performs could carry the same whiff of classes. How will those in charge address the concern? “It’s a great question. I don’t know the answer, but we’ve got to find the answer,” Redmond said.

If there’s a stricter audition process, will the furies—whose repertoire consists of high fives rather than fancy tricks—make the cut?

Redmond and the auditioners are committed to carrying out space for them. They just need some time to figure it out. The solution, he suggested, would be to give registered furies a judge or a pit with Church Street judges showing that they’ve cleared the same background checks street performers undergo.

In the meantime, the Vermont Furs members are frustrated. Places like Bars Association have welcomed them with open

arms, but “at this point, the entire city of Burlington is off-limits to us.”

The problem is not just at Church Street. For years, furies did their thing on Burlington, undisturbed, among people at events such as the weekly farmers market in City Hall Park. But last summer, a police officer notified one of them that the city of Burlington’s most ordinance forbade that kind of attire. Perplexed, Green went in person to the police department.

She found out Queen City regulations from the auditions over the over-dressed. “It perfectly legitimize parade around on the half but Burlington prohibits anyone over 21 from wearing a mask in public. The law dates back to the days of the Ku Klux Klan, according to the Vermont Historical Society. In 1924, the hate group blamed crimes on Luke Champelien’s brotherhood, and city officials passed the ordinance to prevent anything similar. The police department continues to enforce the ban, largely because people often wear masks when committing crimes.”

“Yes, like, OK, we’ll have that delinquent guy with the old mask get away with it?” Burlington residents asking a police officer, informing to a man she’d seen at Church Street.

The officer explained the street performer permit system, and Owens later got one for the group.

Deputy police chief Bruce Rorer said he wasn’t familiar with the incident—but as the furies file, he noted that officers only

apply the ordinance within reason. But Rorer declined to weigh in on whether the ordinance should apply to furies. “The way to put something out there that’s so black-and-white.”

For the Owens, being furry is a social thing. The couple has traveled to conventions, and they love being a part of the community.

## LAW ENFORCEMENT

Their friend, Rob, has never been to one. The 35-year-old wife puts on a serious and backless merchandise was quarter than his two companions. He’s been a furry since age 13, but he didn’t want to be identified because he’s never told his family and doubts it would go over well.

Rob doesn’t have a suit, but he’s re-furbished an old Ford Escort to resemble his furcous—a cat with white stripes as black round Zyls. “I am terribly shy. Just coming down here tonight I put the shades,” he admitted, rining his hands to demonstrate. The furcous and his friends in Vermont Furs force him out of his shell.

The Owens talked about holding a convention that even Rob would attend—and right here in Burlington. They already have a name: Green Mountain Fur Con.

But given the current situation, they know that for now, it’s just a fantasy.

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## Health Exchange

But the Shumlin administration wants the Green Mountain Care Board to approve all of VTIL’s spending. “We want them to be able to look at not just the cost funding, but the quality of their efforts,” Miller said, suggesting that VTIL’s entrepreneurial projects distract from the core mission.

Al Gobeille, chair of the Green Mountain Care Board, agrees with the governor, although he admitted he was surprised by Shumlin’s proposal that the board oversee VTIL’s budget. “I never had thought of it,” Gobeille said, adding, “We are creating a utility—is the performance of that utility being monitored properly by state policy? The answer to that is no.”

“We have to make sure it works and that they don’t have their priorities all mixed up. Getting this working is a vibrant issue is very, very important.”

Dr. Robert Emmerson, a psychiatrist with a solo practice in Burlington, worries about going the Green Mountain Care Board this new authority. “It is more regulatory power being concentrated in one place,” he said. The board already approves hospital budgets and health insurance rates.

Emmerson also questions the fundamental value of the health-information exchange. “It’s not even of scientific evidence that collecting big data and making it improve health care and employee costs,” he said.

He also noted that patient data has been uplinked to the system even though most Vermonters haven’t given consent. “Is the patient controlling the information if data is being sent automatically?” Emmerson asked.

American Civil Liberties Union of Vermont officials are also worried. Executive director Allen G. Goffert noted that people’s records have been forwarded to VTIL “without too many people knowing about it. But also very little, much less than less secure than you thought they were.”

Specifically, Goffert objects to the consent procedure the Green Mountain Care Board approved last year: if patients say yes to one provider it opens the door for all of their health care providers. Previously, each doctor had to secure permission from patients individually in order to view their records.

Supporters are focusing on the potential benefits. Rep. Thomas Tolson (D-Rewards), a chef and truck guy, has served on the VTIL board for two years. “I don’t think anyone thinks where we are now is where we want to end up,” he said. “The move that the governor is proposing—recognizing that VTIL is a core piece of infrastructure—not the end of the story. It is the beginning of an opportunity to see how this technology can help achieve health reforms and healthier outcomes.”

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# At the Hop, The Great War Brings Vast Horrors Down to Size

BY KEN PICARD

**H**otel Modern's live performance of *The Great War* began when humanity's deadliest configuration did—Europe, 1918, in a brecheil field surrounded by tempest blue sky. The audience watches as puppeteer-build scenery as they go, positioning a village, road, bushes and trees—a miniature tableau captured by video camera and projected live on a big screen. Sound-effects artists render the clanging of tanks and insects, then the clip-clip of a machine-gun weapon. A white dove erupts from the brush, flushed out by an approaching soldier on horseback.

The scene shifts to a wheat field, which the performers create using the head of a pink broom. The mounted soldier returns, then disappears from view. We hear shots, followed by horses galloping off.

"This was getting better. The only sounds we could hear were the crickets and the church bells in the village," narrates a woman's voice. "I watched the people running out of the church and wondered if they knew it was war, and then there were dead bodies lying in their weeds."



Nice, a column of miniature German soldiers marches by. A toy machine gun pushes through the bushes and moves down down with mechanical efficiency.

Anyone who enjoyed asking questions or playing with doll houses as a child is likely to be enthralled by the works of Dutch theater ensemble Hotel Modern.

*The Great War*, which plays for two nights at Northwell at Barnhart-Gollegli's Hopkins Center for the Arts, recreates the nightmares of World War I trench warfare on a scale comparable to that of a model train set, this railing them center for the audience to grasp.

Hotel Modern was founded in 1997

by actors Arline Hoornweg and Pauline Koller, who were later joined by performer Herman Hille and composers Arthur Smar and Raul van der Plaats. Some of their productions, which blend puppetry, music, film and performance, are light and whimsical. *String Tale*, for instance, is an absurd portrait of humanity in which 250 dead string play the roles of people attending church, performing surgery and landing on the moon. Other productions are for bleaker—including *Kamp*, a retelling of the horrors of Auschwitz using 3,000 three-inch-tall figures.

*The Great War's* script was adapted from actual letters written by a French soldier named Prosper to his mother, discovered decades after the war ended in an antiquarian bookshop in Muralles. As we hear Prosper describe both the mundane miseries of life in the trenches and scenes of horrific bloodshed, the performers skillfully rearrange the landscape, crafting illusions such as advancing miniature tanks. They recreate explosions with sparklers and blowtorches, and the squeal of mustard gas with dry ice.

## A LAUREATE KICKS OFF SUNDOG POETRY CENTER'S NEW LECTURE SERIES

One day last summer Vermont poet laureate **WILLIAM LOUIE** read a poem in the New Yorker that he found "throughly impermissible."

"Poetry is my life," Louie says in a recent e-mail. "It's a matter of taking something basic and turning it cloudy, the opposite—taking something that's difficult to express, yet asking to express it as lucidly and freshly as possible." The eponymous poem prompted Louie—a 40-year veteran of academic calendars of the New England Review and author of nine poetry books—to ponder "Why would a writer seek to keep readers out of his or her poem rather than inviting them in?"

From this frustration and faith a craft lecture has been. This Friday Louie will address issues of impermissibility and lucidity in a talk at **HOWARD BOOKSTORES** under the auspices of Jeffersonville-based **SUNDOG POETRY CENTER**.

The lecture kicks off Sundog's **POETS**

**AND THEIR CRAFT LECTURE SERIES**. "It takes to be offered by 11 Vermont poets in independent bookstores throughout the state from April through early October. The books being in this literary initiative are those of Sundog's copresenters **WILLIAM LOUIE** and **MARY JANE JACKSON**, who founded the center now a nonprofit, in 2002.

Higgins was also president of the **POETRY SOCIETY OF VERMONT** and author of the collection *Nothing Saved Us*. Poems of the American War was making a way to bridge this distance

between poets and their audience, she says in a phone interview. She noticed how poetry readings tend to be one-way enterprises, with the poet at arms length, reciting verse behind a podium. Such arrangements preclude extended dialogue and exchanges about the "behind the scenes" work of the writer. Higgins points out, she would be asking: How great would it be if poets could share their expertise?"

Dickerson loved Higgins' craft lecture idea and suggested the setting of Vermont's independent

bookstore. She took inspiration from *My Bookstore*, Whitman Coleman's *The Favorite Places to Browse*. Read and Shop, a literary anthology that includes chapters about **SAUNDERS BOOKSTORE** in Herndon and **HOWARD BOOKSTORES** in Manchester Center.

Higgins and Dickerson "traced the vision," sharing their idea with poets with whom they had established relationships. Louie, **HOWARD BOOKSTORES**, **HOWARD** and **SAUNDERS BOOKSTORES** the unanimous enthusiastic response. The sundog presidents reached out to independent bookstores scheduling road trips to meet distant



**POETRY**

Opportunity Line

**HIGGINS FOUND HERSELF ASKING, "HOW GREAT WOULD IT BE IF POETS COULD SHARE THEIR EXPERTISE?"**

CONTRIBUTOR: JENNIFER DILL





# With a Multicultural Cast, This *Figaro* Is All-American

BY AMY LILLY

Shaking things up in the opera world generally means setting an old opera in a more recent era — as in the Metropolitan Opera's recent version of *Figaro* in a Las Vegas Rat Pack tragedy — or, perhaps, staging an opera in a modern theater, such as the Met's recent *The Merry Widow*.

As operatic possibilities go, though, those barely move the furniture around, compared with the rag picking that is *Figaro* (5/2/10). This trendy, contemporary adaptation of Mozart's *The Marriage of Figaro* coming to Dartmouth College's **HOPKINS CENTER FOR THE ARTS** next week, retains the barber Figaro and his fiancée, Susanna, as undocumented Mexicans working as handymen and maid in a Beverly Hills mansion. Their employers — Paul Crest, a real estate mogul, and Rosanna, a former Hollywood star — stand in for the original count and countess. Everyone sings in English, though Susanna (as it's spelled here) is a little unsure in her adopted tongue and occasionally reverts to Spanish.

Musical theater and drama writer Val Guerrero didn't just change the plot and rename the characters; he wrote his own libretto to Mozart's music, packing it with clever rhymes and contemporary slang. He made Cherubino, a trouser role usually sung by a mezzo-soprano, as LVI B-Max, an aspiring young male hip-hop artist who sings "Girl, You So Money" in the tune of "Be a Slave to Me." Instead of Mozart's letter writing scene between Susanna and the countess, Guerrero has Rosanna and Rosanna conspire in a "hooking" scene, with Rosanna, wearing Paul clearance tags on Susanna's phone. "Men can be dumb when it comes to love, if they need a little shove," the women sing in duet.



Jose Luis Perez (Figaro) and Maria Elena Estrella (Susanna) in *Figaro*

Guerrero majored in music at Dartmouth and earned a graduate degree in writing for musical theater at New York University's Tisch School of the Arts.

Asked what he thinks of traditional opera production such as a *Madame Butterfly*, in which a white lead soprano is made up to look Asian, Guerrero says with a chuckle, "There's a reason I'm not in the real opera world. At some point, [traditional opera] needs to confront its colored legacy."

Meanwhile, he intends *Figaro* to forward his own "vision of opera as truly contemporary popular entertainment." So far, Guerrero seems to have succeeded in that aim. A 2013 concert staging of the work in New York City and a fully staged production by LA Opera's Off Grand initiative this past January both sold out every performance. LA audiences, Guerrero recalls, ranged from older opera lovers on the first night to "a much more diverse crowd in their mid-thirties" at a final, added performance.

The director of both those productions, Melissa Creps, will also direct the Hop's — a semi-staged concert performance for which she is creating the projections. Musical director **LOUIS MALLER**, Dartmouth's Glue Club director and the artistic director of **OPERA HOUSE** in Lebanon, N.H., will assist. A cast of professional singers and Dartmouth faculty, chums and students will be accompanied by six musicians, including Barlow on a synthesizer imitating a guitar during recitatives.



OPERA

Crisp Erik Jones (Paul Crest) and Maria Elena Estrella (Susanna)

New York-based Creps, 31, has directed many plays, but *Figaro* is her first operatic work. Guerrero wanted to do this way, she says. "He liked that I didn't know opera, because I didn't hold to any conservative standard," she says. "This adaptation has higher stakes. It's life and death." Paul Crest died of stomach cancer with him, he'll prevent her deportation — "and it's more political. It's about race, gender, politics, class."

"And," Guerrero adds, "it's so much funnier." At one LA show, she caught the outfit cracking up in *color-performance*. The work is even winning over opera buffs like Dartmouth's senior music lecturer **DAVID MALLER**, who will sing Rosanna. Mallerger, who calls herself a "Mozart purist," has sung Cherubino several times, as well as major characters in Mozart's *Don Giovanni* and *Così fan tutti*, and she has shared the stage with opera greats Sherill Milnes and James Morris.

"I was a little skeptical at first," Mallerger admits. "Then I got the score, and it's hysterical. Opera is so smart, wild art form, and we just have to get it to younger people so they can see the value of it. I'm sold." Guerrero plans to adapt Mozart's other two collaborations with librettist Lorenzo Da Ponte — *Giovanni and Così* — in similar fashion, thus creating "a trilogy about life in contemporary America," he says. "Opera should reflect life as it's actually lived," he adds, "and not some fantasy from the past." ☺

Contact: [blly@sevensix.org](mailto:blly@sevensix.org)

## INFO

*Figaro* (5/2/10): Thursday April 8 7 p.m. and Friday April 10 8 p.m. Seating: Auditorium. Hopkins Center for the Arts. Boxer 10. No tip. Dartmouth.edu

**VIO GUERRERO DIDN'T JUST CHANGE THE PLOT AND RENAME THE CHARACTERS: HE WROTE HIS OWN LIBRETTO TO MOZART'S MUSIC, PACKING IT WITH CLEVER RHYMES AND CONTEMPORARY SLANG.**

Guerrero's version of the opera is condensed, he thinks the work from four acts to two, so it lasts about as long as a lengthy feature film — two and a half hours — instead of the typical three and a half hour more.

The writer accomplished that by cutting some of the song, which may irritate Mozart devotees. But, given Guerrero's background, his adaptation might also be considered an homage to Mozart's music. The St. Louis native says he grew up attending the Opera Theatre of Saint Louis, which still performs operas only in English.

"So I had no notion of opera as a trait or foreign," explains the 40-year-old, speaking from his home in Los Angeles, where he works as a film marketing consultant. "There was no distinction between opera and music."

## DUMPED SIFTS THROUGH THE WRECKAGE OF WOMEN FRIENDS' BREAKUPS

BY MOLLY ZAPP

Although pop songs and romantic comedies might present it otherwise, many anthropologists say that our heterosexual relationships — that is, same-sex friendships and romances — have historically been more important to our daily lives than romantic ones. For some women, a falling-out with a close female friend is no less heartbreaking than a breakup with a romantic partner. Yet there's no obvious outlet for mourning this type of dumping — an observation that inspired Brooklyn-based *NANCY* to create the new anthology *Dumped: Stories of Women Unfranchising Women* recently published by the Minerva Press.

"It was important to validate these stories, and then to validate friendships also," Gilly says in a phone interview. "Women's friendships are trivialized though not as much as before."

IT WAS IMPORTANT TO VALIDATE THOSE STORIES, AND THEN TO VALIDATE FRIENDSHIPS ALSO. WOMEN'S FRIENDSHIPS ARE TRIVIALIZED, THOUGH NOT AS MUCH AS BEFORE.

NANCY

The contributors vary in age and the time of life when their painful friendship breakup occurred. Many of the essays take place in the cruel halls of high school and its environs, well before the dawn of the anti-bullying movement. As they analyze the details of their friendships' intricacies and eventual endings, the writers are acutely wounded at once and confessional. Most discuss their own mistakes and misapprehensions.

While the reasons for these breakups are mixed: boys and men — and sometimes their abusive actions — are the catalyst for more than a few. One contributor is *Alma*, the pseudonym of the blogger who helped bring to national attention the case of two liberal-arts Ohio football players who raped an unconscious young woman. She writes about the viral and hauntsome she received from former friends after she stood up for the survivor.

Dumped doesn't offer the hyper-



positive message common in many women's self-help books. Many writers analyze their own mistakes or their unfortunate involvement in or with a particular friend, and there are only a few essays in which the writer and the ex-friend come to a truce. Gilly, who also works as a psychotherapist, says the anthology acknowledges that "there are times when life isn't candy coated, and you just have to move forward."

One of the three Vermont contributors is *ALISON*, who writes about the pop culture mania that encourages girls and women to self-harm and turn on one another. "Everything's come to believe using formative years about women: female friendships in particular were a match up of these misogynistic platitudes," she writes. "The book still inspires me and her friends did to one another the book about my friends and I missed 'Page' about how those behaviors learned from the pervasive, sexist culture affected her friendships in her thirties and ultimately led to the breakup of her friendship with a woman named Emily."

Page says in a phone interview that she and Emily have since reconciled and that, for her, "loved" the essay "We went back and forth — No, I was the bigger asshole. No, I was the bigger asshole," she says. "I had been honest to myself and I explicitly told myself and had not been overly tough on her."

There's more than one way to be intimate with a woman friend. The second-wave feminist and writer Adrienne Rich described a "lesbian continuum" — the notion that platonic romantic and sexual relationships

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LIAR! YOU DIDN'T DRAW THAT!

YEAH! I GET YOUR MOM DREW THAT



I WAS SAD AT FIRST, BUT I JUST KEPT DRAWING FROM CARTOONS I WATCHED.



EH, WHAT'S UP, DOC?

AND THEN COPIED ROCK BANDS' ALBUM ART.



SOMETIMES I CAN'T FEEL MY FACE!

IN HIGH SCHOOL I GOT INTO PHOTOGRAPHY. IT TAUGHT ME A LOT ABOUT PUTTING THINGS IN TINY "BOXES"



IN COLLEGE I WAS EXPERIMENTING WITH DIFFERENT MEDIUMS.



I WONDER HOW THIS WILL DRY. HAM! OH WELL!

NOW I FEEL LIKE I HAVE SOME KIND OF SUPER POWER WITH KIDS, BUT NOT THE PARENTS.



WOAH! COOL! LOOK DAD! HE'S AN ARTIST!

YEAH, HE'S JUST A CARTOONIST. I'LL SHOW YOU A REAL ARTIST WHEN WE GET HOME.



I FEEL LIKE I'M STILL IN 3<sup>RD</sup> GRADE.



J.A. CARVAJAL

is a cartoonist/instructor currently living in White River Junction, VT. He is giving the will be graduating with an MFA from the Center for Cartoon Studies.

His work can be found at [www.jacarvajal.com](http://www.jacarvajal.com) and [www.jacarvajal.com](http://www.jacarvajal.com).



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THE FEELINGFULS RECREATE EXPLOSIONS WITH SPARKLED AND BOMBSTICKS, AND THE SPREAD OF MUSTARD GAS WITH DRY ICE.

## The Great War 40/43

American audiences have been no less affected, the adds. One Q&A after *The Great War* triggered emotional responses from Iraq War Veterans, who spoke of their trauma and their inability to "cope with 'normal' society anymore."

Proof positive that, though *The Great*

War is recreated using toy soldiers and animatronics, its dramatic impact is life-size. ☐

Contact: [jen@sevendaystv.com](mailto:jen@sevendaystv.com)

## INFO

*The Great War* produced by Global Masters Tuesday and Wednesday April 2 and 6, 8 p.m., at Moore Theater. Hudson Center for the Arts, 110 River St. H-1 35. <http://dramahudson.org>

## Dumped 40/43

among women exist on a spectrum rather than in opposition. In *Dumped*, Penny Gubler writes about the emotional roller coaster her husband had with one of her female friends, and the romantic affair she subsequently began with another. Krista Bell Murray describes the sometimes blurry relationships among trans people and queer women that he experienced as a past college transgender person of color seeking friends and romance in New York in the early '90s when he was "stunned" for everything necessary for a real life.

The anthology has one ugly flaw: According to Gubler, while the 25 contributors came from all over the U.S., 24 are white. (A couple are also Jewish.) A broad consensus of African American and Latina feminists has rightly critiqued white women for using only the perspectives of other white women to speak for "women" broadly — and they've been making these critiques for at least 30 years.

Gubler, Pappas and Munson acknowledge that the anthology is lacking in diverse voices. The selection resulted from a national submissions

request Gubler placed in Poets & Writers, and from the personal connections she did — and didn't — have. Gubler calls it "a glaring situation" that came about "through no fault of my own. These are the people who responded and who got back to me."

Yet the search for diversity is not just another edict of burden. Better anthologies result when editors chase the richness of variety over the ease of the familiar.

In an email interview, Munson writes: "I feel editors have a responsibility to pursue a wider sample of writers." Part of that, he says, he still proud to be in the anthology, and sees the book as Gubler's labor of love. "If there is ever a *Dumped* live sequel, I would suggest asking for submissions from places like *WOMAN/VOICES*, the only multi-genre writing workshop for people of color," Munson says. Certainly, there are many stories of women's abandoned friendships to be told. ☐

## INFO

*Dumped: Stories of Women Unfolding Women*, edited by Penny Gubler. She Writes Press. 216 pages. \$16.95.

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## Dear Cecil,

I get the argument against the inhumane conditions of animals in factory farms. But would it even be possible to feed all 320 million Americans (let alone the world) without them?

Kevin Schweitzer, Las Vegas

**S**cientific studies of factory farms as evidence of the weaknesses of meat-eating, and I concede that eating meat entirely makes a certain amount of sense. Compared to vegetables and grains, factory-farmed meat is an inefficient food-energy delivery system. Producing a pound of beef is dozens of times more resource-intensive than producing a pound of whole grain bread, but the calorie payoff for the bread is somewhat greater. There's plenty of evidence that as long as you get the right mix of nutrients, you'll live longer if you eat yourself to supper. Cansoy heart risk is reduced by 20 percent, as are colon cancer and type 2 diabetes. So, theoretically, there's no reason you couldn't feed all Americans, plus the rest of the world, as things that didn't need to be refrigerated.

But all this has already been said, or rather shouted at you, by Greenpeace volunteers while you try desperately to get by those on the sidewalk without making eye contact. And it all makes the point: Humans have been eating meat

for roughly a half-million years. As explained here some time back, we've spent most of our evolutionary time evolving the tools and the intestinal system needed to digest dead animals as well as dairy. And experience suggests that as people attain the wherewithal to eat more meat, they take full advantage. In China, most notably, meat consumption has gone up 165 percent since 1990. All the yuge teachers in the world are unlikely to convince any significant chunk of the population to give it up.

Second, while the cruelty of factory farming evokes a particularly visceral reaction — all that documentary footage of unsustainably housed poultry crowded into tiny cages is tough to dismiss — serious negative environmental impact is characteristic of Big Agriculture overall. The question really isn't the merits of factory-farmed meat, but whether industrial agriculture generally.

From a purely economic standpoint, there's no disputing that both meat and vegetables have become as potentially more abundant in the developed world thanks to



wholesale price of beef decreased 53 percent, the retail price 39 percent. Pork, vegetable and cereal wholesale prices decreased between 4 percent (corn averages) and 64 percent (oats).

In contrast, according to the food price index maintained by the U.N.'s Food and Agriculture Organization, world food prices overall have gone up. World Bank data suggests that global food prices were essentially flat (in inflation-adjusted terms) from 1985 to 2005 but have risen sharply since then.

Today U.S. consumers spend a smaller percentage of their disposable income on food consumed at home than before the war.

So let's be clear: From an economic standpoint, industrial farming of meat and vegetables has been exceedingly successful at feeding people. But there are also plenty of costs that aren't factored into those prices.

Consider one framed the hog. In 1973 factory farms accounted for 34 percent of hog production; by 1997, that had increased to 68 percent. Over roughly the same period, wholesale pork prices decreased 38 percent. Quarter pork prices decreased only 15 percent — something took the opportunity to get fat here, but it wasn't the farmers.

The same was true of other U.S. farm products. The

prevalence of disease among thousands of close-quartered animals, possibly contributing to increased pathogens transmitted among animals and humans alike. Amso agriculture can lead to increased and skewed, clogging waterways and contributing to flooding and contaminated water supplies. As regions have drained through Silent Spring in collapse to improve a girl can tell you, runoff can also contain chemicals from pesticides, herbicides and fertilizers that are harmful to the environment and to us.

But these are negative externalities we'll have to reckon with later — they don't factor into the price we pay now. In practical terms, it's hard to see how we could sustain current American meat consumption (annual per-person estimates range from 175 to 200 pounds) without cramming the animals in cages. If 1955 beef production practices were used today, we'd need 165 million more acres of land to produce the same output. It may seem like a grand challenge with solutions to antibiotic-resistant whooping cough, but the idea that we can feed a crowded world with a bunch of cows chomping on corn is hardly a juvenile suggestion.

### INFO

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write: Cecil Adams at the Chicago Reader, 1115 N. Dearborn, Chicago, IL 60610, or [cecil@straightdope.com](mailto:cecil@straightdope.com).

ENTERTAINMENT WEEKLY

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## Creature Comforts

I was cruising along the Northern Connector en route to a pickup on Main's Road. The temperature outside my ton was 37 degrees, which felt like 37 degrees in the context of this year's lobster winter. After three decades in the Green Mountains, I knew that March was far too early to proclaim winter's end, but I grandly accepted the reprieve.

Roundabout a curve at 40 miles per hour, I came face to face with a skunk waddling across the road off all the road crossing criteria, skunks appear to react least, if at all, to their potential doom; they are either fearless or dazed. This one didn't pause, just turned to face me mid-waddle before nodding with a "What's up, honk?" All of this occurred a half second before my Buck Leslie reduced him to ponds of skunk.

I hate wearing roadkill. I wouldn't say it tears at my soul, but it does leave me dazed. I pulled over on the shoulder and said a quick prayer for my pungent fillet comrade.

Did I mention it was Friday the 13th? I'm not superstitious (having heeded the admonition in Steve Wonder's famous tune, to wit "When you believe in things that you don't understand, then you suffer"), but I'm just saying. Later that night, on Kirby Road, a black cat scurried across the street, its eyes glinted in my high beams. Yes, a black cat literally crossed my path. That can't be good, I thought.

Still later that night, I received a call from a regular customer who drinks at one of the restaurant clubs Clark is a nice

enough guy though he's made questionable life choices. Not that I'm the one asking the questions. Judge not, for ye be judged—I could easily have it written on the side of my taxi. I am fully endorse the adage.

Stepping out of the club when I arrived were Clark, who's perhaps 56, and a young girl I know about to be at least 21 because of the drinking age, but she looked for all the world like a 16- or 17-year-old. She was slender as her mother, friendly-toned and bubbly, and pretty with dark, dancing eyes and a shiny black ponytail. Climbing into the backseat, Clark introduced her to me as Erica. Nice to meet you, Erica.

On the drive over to Clark's place, the two of them chatted amiably, gossiping about people from the club they both knew. I couldn't quite fit the nature of their relationship, but I had a pretty good idea. Prohibition operates in a murky realm, as do all the so-called Victorian crimes. My experience—and, as a long time cabbie, I certainly have had such experience—is that Burlington's bookers ply their trade as an informal bari. At the bars and clubs, the regulars just know the girls who might be available for the right price. It's all, as they say, on the down low.

When we arrived at Clark's condo, he said, "Erica, go ahead in. The door's unlocked."

Erica goes, Clark got out his wallet to pay me. "She's cute as hell, isn't she?" he said.

I couldn't, in good conscience, go there. I felt like saying, "Yeah, and she's

young enough to be your daughter and my granddaughter." But I said flatly, "Sure, she's great."

Pushing up on my less-than-enthusiastic response, Clark said, "C'mon, man, be happy for me. I'm telling you, she has very very specific skills."

He didn't have to add, "if you know what I mean." My imagination is as loud as the next guy's. I could readily see it in the blanks.

Driving back to town, I felt sad for both of them, but mostly for Erica. It's not that I bring some elevated social or political viewpoint to the table. The issue is complicated and multifaceted, no doubt. All I could say for certain was that this night, as my cab with this particular man and woman, it all felt very odd.

A little more than an hour later, I returned to Clark's to retrieve Erica for a ride to her apartment. On the highway between Burlington and Winooski, we passed two different police cars that had pulled over drivers. Erica said, "Oh, God—I hate cops!"

I said, "Well, you know, I guess they have a job to do, don't you think?"

"I suppose, I just haven't had too many, like, good experiences."

In the narrow mirror, I glanced at my customer sprawled out in the backseat. She looked tired and edgy. I got the sense that she was living a life devoid of reprieve, with no oasis in sight. This was

not a person who'd moved into adulthood from a carefree childhood. I'd bet my last dollar on that.

We arrived at Erica's apartment, a slouchy-looking converted office space with three ragged cars parked in front. "Give me a minute," she said. "I have money, I'm getting you."

"No problem," I said. "Bike all the time you need." She finally extracted two crumpled-up bills, and told me to keep the change. "You seem like a good guy," she said. "I take a lot of cabs. You got a card?"

Her request put me on the spot. On the one hand, I wanted to help her out. I knew I could shuttle her between trips with safety and some degree of protection. On the other, I didn't know if I could keep my judgment at bay not to cushion my

heavy heart. I finished on the skunk and the black cat. This young woman had a real quality that unnerved me. May God bless and protect her, I thought, internally voicing my second prayer of the night.

"Sorry, Erica," I replied. "But I don't have a card." ☐

All these stories are true, though names and locations may be altered to protect privacy.

### INFO

Hackie is a bi-weekly monthly column that can also be read online at [vermontreporter.com](http://vermontreporter.com). To reach Jeremy at [hackie@vermontreporter.com](mailto:hackie@vermontreporter.com).

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# SACRED COWS

Does Vermont cut farmers too much slack on water-quality violations?

BY KATHRYN FLAGG

**I**magine a business breaks a law. The state agency tasked with enforcement takes notice and sends out a warning letter. A year later, when the problem resurfaces, the offending business gets a cease-and-desist order — followed, five months later, by an official notice of violation.

More than a year and a half after the problem's come to light, the business owner finally sits down with state regulators and promises to make the required changes. In exchange, the agency agrees to waive the financial penalty it has threatened to impose.

Too forgiving to be true? It's exactly how things played out for Newport Center farmer Andrea Pothier, according to water-quality enforcement files at the Vermont Agency of Agriculture.

On numerous instances, a state field agent observed manure trickling across the barnyard of Pothier's small dairy farm, through ditches, across property lines and in the direction of a nearby stream — a violation of the so-called "accepted agricultural practices," or AAGPs, that govern all farms in Vermont.

The same problem came up in 2012, then again in 2013. In May 2015, Pothier and the ag agency finally sat down in Montpelier for a private conference. According to the subsequent "assurance of discontinuance" issued after the meeting, Pothier didn't contest the facts of his case. In the AAG, he promised to clean out his overflowing manure pit and to make some improvements to the barnyard. Assuming he meets

that made sure that is on his radar screen and that he has everything lined up to be able to meet it.

This story, or some version of it, plays out time and again in Vermont farms. A review by Seven Days of the last five years of enforcement records at the Agency of Agriculture reveals that it typically corners farmers with the curve, not the stick. Rarely do farm inspections end in formal

enforcement violations, even when an inspector notices a problem. And even does the agency propose financial penalties for water-quality violations. When it does, they're often small — and typically waived if a farmer comes into compliance. In four of the last five years, the agency collected only between 5 and 9 percent of the total penalties it actually imposed.

The approach has long provoked the ire of environmentalists, who see a glaring conflict of interest in relying on the same agency that promotes farms to police them, too.

As a society, we expect regulators to take action when someone breaks a law, said Kim Greenwood, the water program

**SOME FARMERS SHOULDN'T BE FARMING,  
AND IF YOU ENABLE THEM, YOU'RE ENABLING THEM  
TO HAVE ANOTHER PROBLEM DOWN THE ROAD.**

BRIAN KEMP

the deadlines imposed by the agreement — some of which won't roll around until the end of this year — he won't be liable for the \$1,500-in potential penalties.

The agency even appears to be helping him hold up his end of the bargain. In October, enforcement coordinator Wendy Anderson shot off an email reminding field agent Barbary Cassner to swing by the Pothier farm in advance of those deadlines.



conductor and staff scientist at the environmental advocacy group, Vermont Natural Resources Council. "We don't do that with farmers," he said. "I understand why. That's our culture. But it's kind of hard to talk about a real commitment to cleaning up air and water quality."

Ag officials say this isn't accurate and claim they're committed to getting all Vermont farmers — an estimated 1,600, according to the latest U.S. Department of Agriculture census — into compliance with water-quality rules.

"We're serious on three things," said Agency of Agriculture Secretary Chuck Ross. "We're serious about wanting them to understand what to do, we're serious about providing them the resources to get it done, and we're serious that if they don't get it done, we're going to bring them through an enforcement process to ensure that we get it done."

## State vs. Feds

Noncompliance is no longer an option. In 2011, the Environmental Protection Agency filed the state's plan to manage the flow of nutrients and pollution into Lake Champlain under a new, tougher Clean Water Act. And as a consequence, the state is now required to enforce the plan. The EPA is overseeing the draft of a new plan, using the Total Maximum Daily Load, or TMDL, that will spell out exactly how much phosphorus Lake Champlain can safely absorb from the lake. The state needs to cut total phosphorus runoff into the lake by 34 percent.

In September, last November the state released its Clean Water findings, outlining its plan to curb pollution. Landowners in Montpelier are currently hunkering out details on two major bills — H.R. 16 and S. 89 — designed to meet some of those changes. The USFS doesn't point to agricultural as the single largest source of phosphorus in the watershed. Instead, Ross from farm accounts for 10 percent of what is going into Lake Champlain — more than any other category of contributor in one of the most impaired sections of the lake. Montpelier Bay farms account for 46 percent of the phosphorus that fuels the growth of blue-green algae blooms in warmer months. These blooms can be toxic, they've caused fish kills and beach closures, and could pose a threat to drinking water supplies.

As officials and lawmakers in Montpelier draft new water-quality laws, environmentalists are pushing for a stricter crackdown on farms. Farm advocates, meanwhile, contend education and technical assistance, not hefty fines or even litigation, will be the norm.

Is stricter enforcement an air option? In some ways, the agency's hands are tied. Vermont law spells out the process for removing a violator on small farms — which starts with a correction action letter, followed by increasing levels of administrative. Statutes cap administrative penalties at \$1,000 for each violation on a small farm, not to exceed \$25,000 in total. The amounts are larger for bigger farms, but

## AGENCY OF AGRICULTURE FINES



not really individual infractions on doing a farmer \$5,000, with trials not to exceed \$10,000. Currently, state regulation doesn't have the authority to go after civil — as opposed to these administrative — fines for many water-quality violations on farms. The attorney general's office doesn't have jurisdiction.

That may change. Proposals in H.R. 16 would give the agency more manpower for boots-on-the-ground education, inspections and enforcement. The proposal would nearly double the number of agents in the field, from five to nine. Proponently, that would increase the number of dedicated inspectors assigned to farms with fewer than 200 acres, which made up 83 percent of the dairy farms in the state. At the moment, there's only one.

Some proposed changes would ease limits on fines for many violations. Among the most hotly debated issue is Gov. Peter Shumlin's proposal to let the current tax policy, which taxes agricultural lands at a lower rate, to compliance with water-quality laws. That's not a bad idea, but it's not the risk of losing the lucrative tax break.

Will these changes be enough to satisfy critics? The biggest question is if every farm in Vermont wants to comply with the state's environmental laws, would it curb

phosphorus enough to make the necessary improvement in water quality?

It's not likely, admits Ross — which is why another change proposed under H.R. 16 calls for strengthening the AAAs for the first time since their adoption in 1995. As they exist today, AAAs might not be restrictive enough to drive the water-quality improvements the EPA is mandating. It will take major changes from all Vermonters, not just farmers, to make it do, Ross stresses.

"What are we enforcing, and to what end?" asked James Elders, the director of the water advocacy nonprofit Lake Champlain International. "It certainly hasn't been to produce clean water, or prevent pollution."

## Promoting or Policing?

The Department of Environmental Conservation enforces most water-quality and environmental regulations in Vermont, and when you're a home owner with a septic system or a business with a heating oil spill, you deal with the DEC.

But the regulation of most clean-water infractions on farms falls to the Agency of Agriculture. As Chris Kibben recalls, it's an example of how about as much of some laws must remain legislative, regardless of the direction of the Vermont branch of the

Conservation Law Foundation was then a newly arrived lawyer with the Vermont Natural Resources Council. As the legislative session drew to a close, Kibben caught wind of some strange dealings in the House Corrections & Institutions Committee, which rarely concerned itself with farm or agricultural issues.

The committee was weighing in on a proposed phosphate detergent ban that had already passed the House and Senate. Independent of the bill, the Vermont Farm Bureau was pushing for the Agency of Agriculture — then the Department of Agriculture — to take over water-quality regulatory authority from ANR, a move environmentalists opposed.

Seemingly out of the blue, the House committee quietly modified the detergent bill to empower the ag agency. The water-quality advocates who'd fought tooth and nail for the detergent ban suddenly found their bill had become a Trojan horse for a move they very much opposed.

Environmentalists had to scrap the transfer of regulatory authority in conference committee. They didn't succeed.

"It was never voted on by either the House or the Senate (or any kind of formal, consensus vote)," said Kibben, and it's been a "horse show" ever since. CSF and other water-quality groups have long argued that the regulatory authority to police farms should move back to ANR.

"Good regulation is good protection," countered Ross, who contends that it's on the agency's best interest to protect water quality. A clean-environment bolsters Vermont's brand he said — and ultimately helps not only milk or cheese or specialty goods.

The Agency of Agriculture's collaboration with both ANR and the Office of the Attorney General proves that it's serious about enforcement, according to Ross. ANR and ag officials occasionally circumspect one another; last year the AG's office prosecuted three ag cases in court succession for blatant, direct discharges of manure into state waterways, for which the office does have jurisdiction.

Cumulatively, the three farms are an

## KEEPING AN EYE ON IT

PHIL GARDNER

After Johnson withdrew from the runoff election, a warrant letter in December 2013 for environmental violations against Johnson was issued. Johnson used a house to transport waste from an existing manure pit at a nearby facility — a direct violation of required agricultural practices. Reporting made it clear that the letter was a warning. It was a warning to come clean the pit, he said, or it would be a direct violation of the law.

Johnson didn't respond to the letter. The following July, he'd again, Johnson's attorney returned to the farm for a follow-up inspection. The manure pit was full to capacity and overflowing in some areas. In early August, Johnson's attorney called to let him be the deputy manure pit. The deputy manure pit was found to be full of manure, which was being used to grow corn. Johnson's attorney provided Johnson with the methods for how to come clean the pit, he said, or it would be a direct violation of the law. Johnson's attorney used a new test to remove manure from the pit — probably the product the October 2013 warrant letter had been. A month and a half later the state sent Johnson a notice and demand letter. Johnson didn't respond, a hearing, and the agency went ahead with a notice of violation in a few.

"I've been keeping an eye on it and so far so good," says Johnson's attorney in a letter to other enforcement officials on January 9.





Of course, there's another kind of enforcement that bypasses the Agency of Agriculture altogether: the court of public opinion. In Franklin County, residents are becoming increasingly vocal, and frustrated, about the diminished water quality in the St. Albans and Montpelier basins. Farmers are living the best.

"I'm not worried about the department of ag coming to my farm," said Reynolds, who has never been out of sympathy with the press for her basin. She's more concerned about what her neighbors think.

"There's a lot of police officers out there," said Reynolds, of the environmental-water-quality advocates. "There's going to be a lot of policing."

Brian Stapp, who manages a large organic beef farm in Bethel and Orwell, isn't looking to be a policeman—but as the president of the Champlain Valley Farmer Coalition, he does want to play a role in helping other farmers get up to speed on regulations. The coalition of 34 farmers wants to encourage membership.

## WASTE NOT

FOUR SMALL FARMS

Four small farms in a large herd of dairy farms owned by David, Karen, James and Susan had a close encounter in November 2011 when the agency issued a notice of violation proposing administrative penalties totaling \$10,000. The problem? The farms had violated Vermont's Agency of Agriculture about their plans to send raw milk under cooling systems to raw farms in New York and Vermont. They didn't provide plans and specifications, and in some cases—and this is the key point—it was a simple case of not knowing the regulations. (The farms are located just west of the state on plans for the measure, just west of the state with Chittenden.) This failure was a violation of their large farm operation permit.

The agency also alleged that the farms weren't providing accurate record-keeping data.

The farms didn't expect the underlying facts of some of the alleged violations they took issue with either. When a pre-hearing conference with officials in February 2012, the agency drafted an amendment to the violations. The documents to draft the 2012 amendments for improving the federal milk marketing program and the state's milk marketing program. At the time, the farms were in the process of applying for a license to produce raw milk. The farms were in the process of applying for a license to produce raw milk. The farms were in the process of applying for a license to produce raw milk.

"They weren't aware of the rules," said Karp. "We were about our land, we were about our own business, we were about our neighbors."

among farms—especially of smaller farms that may not know the AAs.

"They may not have had that knock on the door to say, 'hey, it looks like you've got a little problem over there,'" said Karp. Hearing that news from another farmer, and one who can speak about the benefits of finding a fix, might be a missing link in the process.

That said, Karp thinks enforcement will play a role in the push for better practices on Vermont farms. He has little patience for large and medium farms that, in his view, can't play ignorance to what's required. In the case of what he called "blatant ignorance," he wants to see the Agency of Agriculture step up and crack down. "Some farmers shouldn't be farming," said Karp. "If you can't handle this, you're making them to have another problem down the road."

Others of Karp agreed. He said he's sympathetic to the plight of small farmers, and thinks there should be some help on the

table to get those farmers equipped with the tools and technology necessary for cleaner farming, but he's also not willing to sacrifice clean water to keep farms in business. If, he argues, shouldn't be 50, then that produces food that poisons water is not the kind of farm we need in this state, or anywhere, for that matter," said Karp.

His start? Broaden the message, loud and clear, that pollution won't stand. Draft stronger standards. Give farmers a grace period—maybe a year—to make their changes, and then start laying things out, in the case of the willfully negligent, full time. Enforcement has to have real teeth, Karp said.

"Most of us don't consider 'Monsieur' don't do that anymore' letters as forms of enforcement," he said.

## Waiting for Action

April 1 marks the end of Vermont's water ban on manure spreading. Farmers across the state will head out to their tractors in

the pen. The Administration can't open their windows in warmer months because the place put over the top stacks "AAs prohibit the storage of manure less than 100 feet from property lines."

The couple first called the Agency of Agriculture in 2011. A field agent has visited a number of times since, but so far the Administrations haven't seen any improvement. The agency recently issued Grand a notice of violation. The first step in enforcement proceedings is a hearing, but Grand will have a chance for a conditional "two-hour conference" first, which the Administrations aren't allowed to attend. They're worried Grand will continue the existence of his innocence.

In frustration, the Administrations last year reached out to the attorney general of Vermont. They've documented information, taken pictures, sent countless e-mails. They looked up the AAs themselves to

**THE AGENCY OF AGRICULTURE COLLECTED \$1,000 OF THE \$18,250 IN PENALTIES PROPOSED LAST YEAR. DEC COLLECTED 91 PERCENT.**

learn more about ag practices. At one point, they allege, they went out in an Agency of Agriculture vehicle to see a hearing, but if they took their neighbor to court themselves, and that the agency had "bigger fish to fry."

Grand has his own story. He said the Administrations moved up from Connecticut and take issue with his choice to raise animals. "Anything he can do to harm me, he does," said Grand of James Administrations. "I wish he'd just move back to Connecticut where he belongs."

But on one point, the Administrations and Grand are in surprising agreement. Both are fed up with the Agency of Agriculture—after all, they've been with them for years.

"They want to enforce all kinds of rules, on me, even though I'm not supposed to be regulated," said Grand, apparently not realizing that AAs apply to all farms, regardless of size. The ag agency, he said, is "pulling a fight with the small guy who's got no money." A field agent will come out, will counsel and ask him to make some changes—but Grand said he doesn't have the financial resources to rent equipment to dig a ditch or improve drainage.

James Administrations' complaint? "He comes around and says, 'you're doing it wrong.' It's only after we pressure them, even then, months will go by between visits."

"Enforcement can't just be a slap on the hand," said Karen Administrations. "It's accountability in enforcement, that's really all we want." □

Greenwood of VNRH isn't convinced that more education will slow the runoff if the state tries to go farm-by-farm, and educate each and every individual about regulations and best practices, Vermont will never reach an water-quality goal, Greenwald said.

"When are they going to be required to learn if there isn't at least the threat of enforcement action?" she asked.

Jeffrey Sess is no Tin Man, but he works in a variety of metals—including steel, bronze, brass and stainless—at his shop near

White River Junction. He repairs and restores antiques, fabricates metal, welds high and stainless steel pieces, and creates his own art. In recent years, Sess, 62, has been lovingly restoring a set of sculptures that are familiar to thousands in Burlington, even if they don't know the works by name: "Lamentations" by the late sculptor Judith Brown (1931-92).

Originally created in 1989, "Lamentations" comprises five larger-than-life female figures in long robes, all made from welded scrap steel and painted flat black. Their seemingly fluid movement and flowing gowns belie the rigidity of their material. Inspired by photographer Martha Graham's dance of the same title—Brown was also a dancer—the figures can appear mournful, ethereal, mysterious or serene. Whatever a viewer's response, "Lamentations" is intensely evocative.

In 1993, not long after Brown died from pancreatic cancer, her estate gifted the sculptures to the University of Vermont. Ann Porter, former director of UVM's Plummer Museum of Art, and Peter Stettinowski, Brown's brother and executor of her will, chose the site for "Lamentations": the grove of hunky locusts planted by landscape architect Dan Kiley just south of the museum. The figures appeared to be walking through the grove.

But there, like the Tin Man, they began to rust.

Nature oxidizes metal. Junk steel deteriorates over time. These sculptures were badly weathered. The title "Lamentations" took on a new significance when the beloved sculptures were restored.

After residing in storage for some years—and thanks to fundraising by local advocates for their restoration—the ladies eventually made their way to Sess. That is, back to town. Thanks to his efforts, two cast-iron figures are now lamenting in the grove again—with more to come.

For decades, Sess worked with Brown, who is best known for her monumental works in crushed and welded scrap steel, often made from used automobile parts. Brown traveled widely and took inspiration from classical sculptures for works such as "Aegean Tree," now at Johnson State College. Her work is in the collections of the Brooklyn Museum and the Museum of Modern Art, among others.

When Sess moved to Vermont nearly 40 years ago, he was looking for a job working with metal but had limited experience with it. "I really liked working

# Ladies in Waiting

One by one, the "Lamentations" return to UVM

BY MEG BRAZILL



JEFFREY SESS IN HIS SHOP

with metal," he explains, "and I had an affinity for art because I grew up in a household filled with it."

When Sess met Brown, she told him she wasn't good at hiring or training. "If I like you, we'll work together," he remembers her saying. And so they did, from October 1976 until she died in 1992.

Despite this long collaboration, Sess said he's largely self-taught. "Judith wasn't able to teach me the structural aspect of welding like stress and torque," he says. "When we started, we were gas welding. I suggested we work with electric welding and taught the stud a level up so we could work faster and do more."

This equipped Sess learned sky and acetylene welding. And, because

Brown had poor depth perception and was frequently ill, he says, "I started to do all the gathering of materials." He set up Brown's studio on Hartness Hall in Reading, Vt., and later in an old bakery on Jane Street in New York City.

About five years into their work together, Sess recalls, "Judith elevated me financially and made me an associate artist." He manages through a big box of photographs and memorabilia and pulls out a card Brown had printed announcing their association.

"Today it's not unusual for an artist to rely on studio assistants to create the work, but it was atypical back then. Brown, indeed, was atypical in many ways, in as much as a prominent female sculptor was a rarity.

As for Sess, while he's self-effacing about his role in creating Brown's works, it shouldn't be understated. Among other things, he helped turn steel into grieving women in flowing skirts. "That being said, this is all junk sculpture, you understand," Sess says modestly.

Indeed, up-close, a viewer can see that the magnificent "Lamentations" figures are made from crushed oil tanks, corrugated roofing, Volkswagen fenders and other car parts. Sess' current task is to replace damaged sections of the sculptures and make them weather-resistant.

Joan Cohen, now director of the Fleming, was the restoration coordinator when "Lamentations" first came to campus. She has witnessed the work's saga, from deterioration and removal to gradual repair and return. "When something in the work that is intrinsic to the piece [is]

**I WAS HORRIFIED TO SEE WHAT WAS LEFT. IT WAS A STICK-PIPE SKELETON.**

JEFFREY SESS

caused them to require conservation, it's called 'inherent risk,'" Cohen says.

In that case, you might call Shirley Porter UVM's one person "vice squad." An assistant planner in the Campus Planning Services office, she says that "My involvement in all large-scale projects on campus is to get them maintained." As "Lamentations" was "literally rusting into loss," as Porter puts it, the sculptures' repair became her responsibility.

Initially, UVM hired a contractor, but his efforts were unsuccessful. "I didn't know about Jeff Sess, and I was beside myself," Porter recalls. Then, as she was going through old files at the Fleming, she can recall an agreement. In it, "Judith Brown was giving acknowledgment and credit to Jeff Sess for all of the pieces," Porter says. "Come to find out, Judith designed them but Jeff built them." Porter located Sess through his metalworking in Hartford, Vt.

Sess came to a verbal agreement with UVM that he would restore one figure in "Lamentations" each year, "assuming I could do the first one," he says. When he pulled up the first sculpture

and smothered it, Soss recalls. "I was horrified to see what was left. It was a sticky-pipe slicker."

Burlington architect Brent Abbott and her then husband, David Farrington, had already spearheaded fundraising efforts to restore "Lamentations." Abbott exhibited the original sculptures at her Plympton gallery before putting them in storage. UVM's Dudley H. Davis Center displayed one of Soss's babies, as well. While the exhibits didn't raise much money, they did bring much-needed attention to the pieces.

"It was a good idea. We've had a long road with these sculptures," says Fortier, who credits university President Sam Sullivan with ultimately making the restoration possible. "It's been very supportive of the sculptural pieces on campus, and his office actually provided the mound of funding on the last three pieces," she says. "He appreciates art, so we're very lucky."

Fortier has been involved with "Lamentations" since 2001. At that point, two of the figures have been restored and are back in the grove; another restored sculpture resides in UVM storage awaiting better weather for installation. Soss has a fourth, he'll tackle the fifth over the next year and a half.

Back in his workshop, Soss tells Steven Davis, "When I do the restoration, I remember where I got it." Going into his current "Lamentations" baby, he says,



Original installation of "Lamentations" at the University of Vermont, 1993

"That came from a 375-gallon oil tank from a Mount Ascutney salvage yard. [The tanks would] be cut into pieces, then run through the crusher. They'd get these beautiful folds in them."

But the salvage industry has changed dramatically. Soss notes, "One of the hardest parts is looking to see who has Volkswagen fenders," he says. "I've been buying them, when I can, including alloy. I'm trying, and succeeding, to use the original materials for the sculptures."

Soss dismantles the sculpture and makes welding repairs where possible, often filling hundreds of tiny holes.

Where the work is ruined beyond repair, he uses salvaged replacement parts. He had to find a company that could galvanize the artwork — these sculptures are more than eight feet tall — and would agree to do so. Soss notes that galvanizers are often unwilling to work with artworks because the process can destroy them. But he found "one of several places in Massachusetts" that would undertake the task.

Galvanizing is a involved process. In brief: The sculpture is dipped in hydrochloric acid, which eats rust and cleans the metal. Its next step is a neutralizing

solution to stop the acid, followed by a flux. After the flux bath, the work goes into 550-degree molten zinc.

Using the same techniques, Soss has also restored two of the figures in Bowdoin's "Angren Trio" at 284 — headless females each weighing about 500 pounds. Leslie Rauscher, gallery director of the college's Division Center for the Arts, notes of the work: "It strikes as look at the classical work in a contemporary context, transforming the everyday into something extraordinary."

The third piece in "Angren Trio" and the two remaining "Lamentations" babies have yet to be restored. Other collectors have sought out Soss for similar projects, and he wonders how much longer he'll want to continue doing what he calls "really hard, gritty work." But he does still see it as a labor of love, as well as a connection to his own history.

At UVM, Fortier hopes that all five "Lamentations" figures will return to their original places. Multiple building projects are currently under way near the grove, and she notes that the pieces must be well cared for during construction. "It's been a phased restoration project," Fortier says. "I have a lot to think about when I put them back."

When all the work is done — on campus and in Soss's studio — the space where "Lamentations" will reside "will be even more central," says Cohen. With a new residence hall and the expanded medical center nearby, even more people will see the works.

"A lot of people really loved [the sculptures], and they have been missed," Cohen adds. "That given will be really unmeasurable in a few years, and to have them in a new place will be really great." ☐



Soss highlights fire damage to the sculptures.

## INFO

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**B**oiled the traffic roundabout in the middle of Jeffersonville stands a vacant lot, site of the Bell-Giles Lumber Corporation until its closure in 2002. Two concrete silos remain, relics from the mill's boom years. One of them bears the painting of an inconspicuous zebra. Created by an anonymous graffiti artist some years ago, this notice of the African savannah is barely noticeable, its impact blending in with the silo's gray. Locals don't seem to have much to say about it.

By contrast, a recent proposal to decorate those dilapidated silos has sparked a flurry of conversation. On Jeffersonville's Front Street Bureau, several residents have expressed vehement opinions about a plan to turn the silos into cylindrical murals. Designs for the murals that would grant visitors to this small Lamotte County town haven't yet been submitted, much less approved. But that hasn't stopped some locals from making global objections to the project—objections that others call misinformed.

On February 25, the Cambridge Arts Council announced that it had received a \$15,000 *Arising Infrastructure* grant from the Vermont Arts Council for "the beautification and art-implementation" of the silos. Opponents to the plan immediately emerged. The most vociferous voice of protest has been that of Jeffersonville resident Terry Blake, who wrote in an FPP post on March 16: "Anyone who believes that painting concrete silos with art is crazy. I believe that this is *not* art. It is *defacing* our community by making it look like [sic] inner city. Who *owns* this community will maintain the art when graffiti starts to appear on it?"

Not every FPP post on the silo plan has been negative. Jeffersonville resident Nichole Roberts writes that she's "horrified for the art," in part because "this town definitely needs some color." Melissa Minko, posting from neighboring Jefferson, compares the silo project favorably to urban-renewal projects in Montreal. Such comments are in the minority, though.

Why not simply tear down the silos? Some critics have asked. Furthermore, why is an art-implementation in Cambridge threatening the future of silos in Jeffersonville? According to the VAC's website, *Arising Infrastructure* grants aim to integrate public art into proposed infrastructure improvements. Michele Bailey, urban program director at the VAC, says such grants are not awarded as the basis of the intended permanence of the projects they fund. Rather, she says, their purpose is to spark community dialogue.

"Any time you have a public space and public interaction with it, there are going to be opinions about it either way," Bailey says. "I don't imagine me that there's been a dialogue. I just hope that the dialogue creates something that the community can be excited about and proud of, whether it's temporary or permanent."

Cambridge is one of five Vermont towns to be awarded a grant as part of the *Arising Infrastructure* program, which is in its first year. The other recipients are

# Tempest in a Silo

A grant to beautify two concrete towers has sparked fierce debate in Jeffersonville

BY ETHAN DE SEIFE



ART

Stowe's Helen Day Art Center, the Peacham Vermont Historical Society, and the towns of Montpelier and Shrewsbury. In the last two, the funds will be used, respectively, to install trouble sculptures on the downtown center and to build a visitor-friendly rest stop for pedestrians, cyclists and drivers.

The Cambridge Arts Council's grant application—which has been posted in full online in response to the rash of negative comments—confirms its intention to

beautify the silos to demonstrate to "locals and tourists alike...that we care about our town, are proud of it, and that the silos are an important part to [sic] our community."

But whose town is "our town"? The jurisdictional relationship between Cambridge and Jeffersonville is anything but clear, even to locals. Jeffersonville (population about 300) is a small, semi-autonomous village within the larger Town of Cambridge (population about

3,800). Jeffersonville residents are thus in Cambridge, but Cambridge residents are not necessarily in Jeffersonville. On Town Meeting Day, residents cast votes in their respective villages, even though the one includes the other. Another example of modified waters: Cambridge Elementary School is located in Jeffersonville.

And the village of Jeffersonville is very close to owning the parcel of land on which the silos stand—after a lengthy court case over its farm. When the lumber mill closed, the land was purchased by St. Albans-based Valley Green, which currently also runs a 25 gas stations (conveniently on its route). Many residents objected to the company's plan to build a 10-gallon gas station in the heart of the community, partly on aesthetic grounds and partly because the Cambridge-Jeffersonville area already had three such establishments.

An even more pressing concern for many locals was the land's location smack inside the floodplain of the Lamotte River. A flooded gas station is a potential hazard. Every spring, the mountains of nearby Adirondack Park know their moment. When the waters inevitably surround the riverbanks, they spill onto adjacent parcels, including the one on which the disputed silos stand. On a rainy day last week, water was already covering steadily across Route 15.

**I JUST HOPE THAT THE DIALOGUE CREATES SOMETHING THAT THE COMMUNITY CAN BE EXCITED ABOUT AND PROUD OF, WHETHER IT'S TEMPORARY OR PERMANENT.**

MICHELE BAILEY  
VERMONT ARTS COUNCIL

In 2002, the village's campaign to purchase the land from Valley Green was successful (though completion of the purchase is still pending). Jeffersonville received a \$125,000 grant from the Vermont Housing & Conservation Board for that purpose, augmented by more than \$200,000 in private donations and tax revenue.

Why did the eight-page, nonprofit CAC focus its attention on the silos? CAC member Justin Marsh, who took the leading role in writing the *Arising Infrastructure* grant, explains that the silos seemed many meanings for locals. "The railroad used to run right through here," he says, "and the lumber industry was pretty big for our town at the time."

To some residents, then, the silos may represent the last visible link to the village's history. But for others, Marsh says, they're little more than "an eyesore." The silos in part reflect the silos, he says, was the best and most plausible way to emerge from a CAC meeting in September 2004.

Those who oppose the waste have repeatedly raised a nonstop proposal. How about we use the money just to tear down the damn structure?

But as CAC members explain, this is not an either/or situation. The VAC gave \$15,000 on the condition that it be used to fund a project of an artistic nature. The money is not intended for general infrastructure improvement — or, in this case, demolition.

After several days of opposition in 1999, Ken Martin, a trustee of the Village of Jeffersonville, took it to the forum to clear up a few miscommunication. The grant's funds, she explained, are not drawn from residents' taxes, nor may the funding be used to tear down the site, as some contributors suggested. The grant's dedicated purpose, Martin wrote, "is for incorporating art, not destruction of infrastructure."

In any case, says Martin, the demolition of the site would not come cheaply, in part because the process would require cleanup of the surrounding soil, which testing has revealed to contain contaminants.

The village trustees, who will have final say over the project, favor the mural plan. Martin will serve Days at Jeffersonville's Village-Town.

The CAC proposal was comprehensive, including plans for community space, floodplain management, and also and mural maintenance, she explains. Martin also said as much on FPF, but some commenters appeared to ignore her. Calls for the site's demolition persisted, multiple



commenters changed tactics, suggesting that the CAC had overstepped its authority. Study of the VAC confirms the content of Martin's posts. She also notes that, while the VAC gets most of its funding from the National Endowment for the Arts, the Acquiring Infrastructure grants are funded entirely by private donations. In other words, no taxpayer money will be used for any of the five grant projects.

Make, a vocal opponent of the mural project, elaborates on her objections to an email to *Jeffer Days*. The mural will depict drivers, she contends, they might violate Vermont's anti-billboard law, and the CAC and Jeffersonville board of

trustees have "overstepped their authority by not including our village residents in the decision-making process."

Responses from CAC members and other citizens suggest that mural opponents misunderstood the nature of the grant and that process. Yet the debate rages on. On May 13, the Village of Jeffersonville will hold an annual meeting, where residents are invited to weigh in on the mural project. Should the proposal be overturned, the CAC will have to respond to the request for proposals that it issued last week to local artists. The site could remain unpainted and the grant returned. As *Jeffer Days* puts it, "This is a tough decision."

It's difficult to tell whether the mural debate indicates a deeper divide in this small community or if it's just another example of cyber-overkill — even on a forum that doesn't give users the cloak of anonymity. CAC members remain optimistic not only that the mural will be painted but that the artwork will enrich the community.

CAC president Carol Plante notes with a laugh that the organization's pro-mural members have taken on a nickname: "the Silo Sisters." It indicates they shared beliefs that the public-art plan is, more than anything, about "yikes making." She adds, "The Silo Sisters share the same great information from the Vermont Arts Council that helps us articulate why we think this is a great project. We're going to stay on a positive track and help to educate people in the community about the benefits of the project — and include them in it."

To that end, the CAC has published a call for community input, both on FPF and on its website. "What words or images do you feel best to present our community?" it asks. As of press time, no suggestions have been submitted ☺

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## INFO

The Village of Jeffersonville will hold its annual meeting, at which residents are invited to comment on the proposal to paint the site, on Monday May 13, 7 p.m., at Cambridge Elementary School, [cambridgevt.org](http://cambridgevt.org)

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# Self-Healing Prophecy

With a pill or a smartphone, a Burlington entrepreneur aims to market the placebo effect **BY KEN PICARD**

**U**we Heiss has long been intrigued by the power of pills. He's seen how they can improve people's lives — often for reasons that have little or nothing to do with their active ingredients. Now Heiss wants to help people trust their own minor ailments by selling them pills they know are nothing but little white lies.

For more than 10 years, the Germantown scientist, researcher and entrepreneur has worked in the health care industry. Armed with a master of science degree from Zurich's prestigious Eidgenössische Technische Hochschule, he's cured for terminally ill cancer patients, helped pharmaceutical companies speed the development of new drugs, and assisted more than 30 U.S. research hospitals and institutions in tracking patients' reported outcomes.

In recent years, Heiss, who now lives in Burlington, has focused on products designed to empower patients by having them track their own conditions. He started by developing simple devices that clip to key chains, then moved to mobile apps.

One of Heiss's top rated apps, *Autism Tracker Pro*, helps users gauge a family member's autistic behaviors. With his *Mindful Eating Tracker* app, users can create self-help journals to manage their diets and lifestyles. And his *Lowest Mover Pro* app, which was featured last year on "The Dr. Oz Show" and mentioned in *Esquire*, helps people with glaucoma monitor and treatable bowel syndrome manage their digestive health.

But Heiss' latest project, which hit the market earlier this year, is likely to be his most controversial. Zeebo pills are designed to give consumers what he calls an "instant" placebo experience. The corresponding app even gives users the option to virtually "swallow" a pill by pushing a button — no capsule required.

Heiss emphasizes that he's not deceiving consumers. He fully discloses that the capsules contain an inert cellulose fiber. They come in "aesthetically pleasing packaging" meant to mimic an actual pharmaceutical product, and a batch of 65 pills cost \$199.95 on Amazon.

The pills work in conjunction with Heiss' free, downloadable app, which consumers use to set a goal of addressing a symptom such as mild anxiety or



**I DON'T MIND IF PEOPLE  
ACCUSE ME OF BEING  
A SNAKE-OIL SALESMAN.  
I LOVE TO BE CONTROVERSIAL.  
I JUST DON'T WANT TO DO HARM.**

**UWE HEISS**



anxiety. They then enter a desired outcome and decide when and how often to take the capsules. The Zeebo app reminds users when to take their pills and records them (with points) for tracking their symptoms before and after the "medication."

Placebos — pills containing no pharmacologically active ingredient — are a staple of medical trials, in which researchers use them to establish a control group. Doctors and medical researchers have long been aware of the "placebo effect" in clinical settings.

During World War II, combat zones that Dr. Henry Beecher witnessed a nurse administering saline injections — rather than morphine — to seriously wounded soldiers before surgery when their supply of morphine ran out. Astonished that the patient experienced

little pain and no shock during surgery, Beecher reported it with other patients when morphine wasn't available. Believing they were getting a powerful painkiller, 60 percent of soldiers reported actual pain relief.

In the decades since Beecher first published his findings, researchers have tried to pinpoint how and why placebos work. In many pharmaceutical trials, placebos used in the randomized control group have higher efficacy rates than the drugs being tested. In fact, as consumers increasingly become conditioned to take pills to relieve various symptoms, the placebo effect appears to be getting stronger every year.

As *Wired* magazine reported in its August 24, 2009, story "Placebos Are Getting More Effective: Drugmakers Are Desperate to Know Why," the

percentage of new pharmaceuticals that were dropped after their phase II clinical trials, when drugs are first tested against placebos, rose by 30 percent from 2000 to 2006.

And this past January, a study involving 12 patients with Parkinson's disease suggested that they may feel better — and their brains may actually change — when they're told they're taking a more expensive medication.

"Placebos are a way to get messages across to your mind and body," Heiss says. "There's a broad understanding right now that the placebo effect is not just make-believe. It actually has a real effect on the body on several different levels."

But, unlike drug research subjects, Heiss' customers know they're getting placebos when they purchase Zeebo pills online. The placebo effect can be just as effective when users know they are taking a placebo, Heiss contends, and there's research to back it up.

He points to a Harvard study of irritable bowel syndrome. Some test subjects were given pills they were told were placebos, while another group received nothing. Over three weeks, the group taking the placebo reported relief of their symptoms at double the rate of the untreated group.

Does that mean the subjects' IBS was all in their heads? Not at all, Heiss says. Recent research suggests that patient conditioning to the effects of taking pills, even inert ones, can elicit actual physiological responses. As Robert Todd Carroll writes, reviewing the scientific literature in his online compendium the *Skeptic's Dictionary*, "A person's beliefs and hopes about a treatment, combined with their suggestibility, may have a significant biochemical effect. Sensory experience and thoughts can affect neurochemistry. The body's neurochemical system affects and is affected by other biochemical systems, including the hormonal and immune systems."

As Heiss explains, the placebo effect likely stems from a combination of factors, including the ritual of medicating, the expectation that it will provide relief, faith in the medical profession itself and the body's own conditioning to self-treat.

He cites an experiment in which subjects were given an orange-flavored drink containing no (or inactive) ingredients with measurable effects at the



cellular level. Later, when those subjects were given the same orange-flavored drink without the immune suppressant, their immune systems responded in the same way. In effect, Hesse says, the body "learned" to associate the orange drink with a suppressed immune system, even though the subject had no awareness of how the active ingredient worked.

So how could virtually swallowing a pill by pushing a button on a smartphone achieve a similar result? "People have a very strong relationship with their phone. It's almost part of who they are," Hesse says. And that intimate relationship with their device, which contains so much of their identity and consumes so much of their time and attention, holds enormous power of suggestion.

And, in a country where people are conditioned in taking pills to make their problems go away, Zeebo's virtual pill popping might reduce reliance on pharmaceuticals. "We are basically a pill-taking society and an overprescribed people," Hesse says. "Without being judgmental, I just think there should be options for people to deal with their real issues in other ways than just taking pharmaceutical drugs."

According to 2011 data from the National Center for Health Statistics, the rate of antidepressant use among teens and adults jumped by nearly 400 percent between the periods of 1988 to 1994 and 2005 to 2008. Today, one in every 10 Americans takes antidepressants, including one in every four women over the age of 40.

Zeebo is no substitute for the patient, life-saving drugs that are routinely used to treat serious, chronic and debilitating conditions, Hesse acknowledges. Nor, he emphasizes, should it ever be used to delay critical care. But for people who suffer from mild anxiety, sadness, loneliness or occasional insomnia, Hesse believes Zeebo could help. Certainly, he acknowledges, those people might just as effectively get relief from yoga, diet or exercise.

"There are a lot of people who are totally locked into the default mode of taking prescription drugs, but they may not be benefiting from them, or they may have undesirable side effects," Hesse says. Zeebo offers consumers "an experience that they can relate to" customized to

them and without side effects. "If the placebo does no harm," he asks, "why wouldn't you want to try it?"

Hesse is careful not to call Zeebo a "medical treatment or procedure," a claim that could get him in hot water with the U.S. Food and Drug Administration. Rather, he describes Zeebo as helping people "design beneficial experiences as their path to well-being."

"Basically, I'm giving them props to work with. I'm not making any claims," he says. "I designed this beautiful bottle. I tell you this like I would tell you a wedding toast." Hesse hasn't actually studied whether Zeebo works on users, nor does he offer guarantees. In short, if you fall down using his "props," you're on your own.

Several Dartmouth-area medical practitioners contacted for this story acknowledged the legitimacy of the placebo effect in a clinical setting, but they declined to comment on Zeebo or its potential benefits.

Touched via email, Charles Levin, director of the Vermont Lung Center and associate dean for faculty affairs at the University of Vermont

College of Medicine, notes that he has witnessed the placebo effect in a UVM study of asthma patients and their ability to expel air from their lungs. But Levin declines to opine on Zeebo, saying only, in regard to the alleged benefits of taking pills virtually, "I don't buy that."

Consumers may not, either. Indeed, Hesse — whose alma mater has helped produce 21 Nobel laureates, including Albert Einstein — runs the risk of being called a fraud, or worse. But he seems unfazed. "I don't mind if people accuse me of being a snake-oil salesman. I have to be controversial," Hesse says. "I just don't want to do harm."

Even if some Zeebo consumers find relief, Hesse still encourages a broader perspective on health and healing. "It would be wrong to attribute a beneficial outcome to the placebo alone," he says. "What we need is more differentiated thinking about how to best restore health. And, most of all, we need a more patient-centered perspective." ☺

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# I Can't Go to That

An interview with 'Hall & Gates'

BY DAN ROLLES

Last Saturday, March 28, pop icons Daryl Hall and John Oates played a concert at the Hermitage Club in Wilmington, Vt. But it's unlikely that many, if any, *Seven Days* readers attended. That's because the Hermitage Club, which occupies the former Haystack Mountain ski resort, is an exclusive, members-only playground, and the show was for them, private eyes.

How exclusive, you ask? The Hermitage isn't quite "Lifestyles of the Rich and Famous," but an individual lifetime membership to the club comes with a \$70,000 price tag, along with annual dues of \$2,800. (For a family, those figures are \$75K and \$5,600, respectively.) That's not so much compared with private ski resorts out west, such as the Willowbrook Club in Montana, where membership reportedly runs upwards of \$360K, with \$30K annual dues. And Hermitage membership comes with a 70 percent discount on horse draws, sleigh rides at the resort, so there's that.

The other perk Hermitage members get — yikes! aside from uncrowded ski slopes, luxury accommodations and the peace of mind that comes from not mingling with snowed-out passers at ski-tourism resorts like Snow (shudder) — is access to shows such as that of Hall & Oates. The blue-eyed soul duo played the last concert in the resort's winter music series — presumably clashing with "Rich Girl," followed by a celebratory money fight among attendees. The series also included such nostalgic pop acts as Kenny Loggins, Cheap Trick and America. And, yes, *Seven Days* is currently investigating whether the Hermitage Club was the basis for the movie *Rich Dad Poor Dad*.

Anyway, when reporter Ethan de Sille and I learned of the show, we feverishly tried to find ways to attend. We employed means both legitimate and otherwise, ranging from picking resort and artist management (Gates) to calling in favors with famous rock-star friends (no dice) to contacting bar-braided actresses (Hall).

On that last note, there was serious talk of posing as bodyguards to sneak into the show and then writing a screenplay for a 1980s-style screwball comedy based on our tiny misadventures. The



soundtrack would have heavily featured Loggins, naturally.

Also, we were stonewalled and left out in the cold with the rest of, uh, 99 percent of Vermonters. To quote one of H&O's minor hits, "Who said the world was fair?"

Still, not every day that Hall and *another(fix)* Oates come to the Green Mountain State. So we wanted to find at least some small way of acknowledging their visit.

(Coincidentally, the same week that John and Daryl were at the Hermitage, H&O's A Hall & Oates Tribute performed at the Higher Ground Ballroom in South Burlington for 12 bucks a head. How's that for an illustration of wealth disparity in the U.S.? Let them eat cake! And, no, that's not the name of a CAKE to-be band.)

For our own H&O fix, we turned to Sean Martin, who is unquestionably the biggest Hall & Oates fan in Vermont

— and maybe the world. Need proof? Check out Martin's forearms. On his right you'll find a still-raw tattoo of one Daryl Hall, on his left, Mr. John Oates.

"If I put my forearms straight down, it's like they're staring at you," says Martin recently by phone. "We're like a trio."

If you're waiting for an April Fools' Day punch line, then untense.

"Hall & Oates were big in that moment in my life," Martin says, explaining that he got the tattoos in 2005, when he was 19. "They were influential, cause-wise. But

I was listening to their music, like, any time I was listening to music."

Martin, 29, is a member of the Burlington pop band Teleport, who are heavily and unabashedly influenced by Hall & Oates. Previously he was the bassist for the acclaimed local metal band Rancore — who were far less influenced by H&O.

Martin says he's gotten some curious reactions to his ink, but none better than from Hall & Oates themselves. Shortly after he got the tattoos, he attended an H&O concert in New York City with his girlfriend. Martin was dressed in a bright yellow suit he'd purchased at Old Gold in Burlington for a prize. He was also sporting a steno as his.

"I was hard to miss," he says.

Martin was able to work his way toward the front of the crowd. He eventually landed right by the stage, where he tried to catch his idol's attention, to no avail. Until, during the second encore, he pulled a desperate move.

He whipped out his Hall and Oates.

"I put my arms right on the stage," says Martin. He pulled out to Oates, "Hall and Oates tattoo!"

Oates turned and saw Martin's forearms. As they played, he mouthed, "Are those real?" Martin nodded.

"That's awesome," mouthed Oates. Then, just before the end of the band's third encore — "It was amazing above," says Martin — Oates instructed Martin to wait for him.

Once the theater emptied, Martin and his girlfriend were brought backstage and led into the green room, where they mingled with some members of the band.

"Then Jake Oates came out," recalls Martin, grinning audibly excited even in reliving the story 10 years later. "And we embraced!"

Martin says Oates "was super-pyched" about seeing his stage used as a stranger's altar. Hall, however...

"He was a lot more hesitant," says Martin. "I got the strong sense that he was like, 'This guy's crazy.'"

Martin says he passed on seeing the H&O tribute band at Higher Ground last weekend because it wouldn't have been adequate consolation for missing the real thing.

"It's better sweet, because I would've just went to hear Deep." Hall's voice," explains Martin. "Well, Duffie, years and more singing together, obviously. Because we do a lot of duets in my car!"

In lieu of attending the Marriage Club show, and because the day's management wouldn't respond to our requests to speak with them, and because this issue of Seven Days held the street on April Fool's Day, we did the next best thing: We conducted an imaginary interview with Martin's Hall & Oates tattoo.

**SEVEN DAYS:** Just how laser-cut was your not to be able to go see the real Hall & Oates last weekend?

**SEAN MARTIN'S TATTOO & DALLIS TATTOOS:** All I see are missed opportunities.

**SD:** And that's sad.

**SMH&OT:** We're just kidding, man. It's a laugh! We actually weren't as upset as you might think. Sean listens to them a lot. Like, it's a semi-serious thing he's actually earned a lot of, as much as we can, we really try to keep those guys at arm's length.

**SD:** Uh-huh. Still, it must have been a little annoying not to even have the option of going. I mean, shouldn't Sean be able to just flash you guys at any H&O concert and walk right in?

**SMH&OT:** You'd think so, right? And we probably could have, or, strong armed our way in there.

**SD:** Oh, well...

**SMH&OT:** But, on the other hand, if someone showed up at your office with your face on their arm, wouldn't you be at least a little weirded out?

**SD:** I'd probably call security. Oddly enough, there was also a Hall & Oates tribute band in town last weekend. I suppose you guys probably weren't tempted to go, though?

**SMH&OT:** An H&O tribute band? No way! That's like wearing off-brand sweaters. It's like, "Hey, look! Realbears, dude!" I can't go for that. No can do.

**SD:** Ah! I see what you did there. And you know that Thelma McCoy the lead singer of Gym Class Heroes, her sister H&O tattoos, but on the backs of her hands?

**SMH&OT:** Well, now, that's just silly.

**SD:** That's not all. They were done by the band's amateur tattoo artist. I repeat, your Gym Class Heroes bear with a tattoo artist.

**SMH&OT:** Why wouldn't you?

**SD:** Not gonna ink ourselves, guy. But hey, do what you want, be what you are.

**SD:** Nice one. Last question: What's your biggest pet peeve?

**SMH&OT:** Much like this interview, some things are better left unsaid.

**SD:** Oh, come on...  
**SMH&OT:** Isn't it obvious? Long sleeves. ☺

## INFO

For more info on shows at the Marriage Club that you can't go to visit [marriageclub.com](http://marriageclub.com)

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# Worldly Weekend

Vermont dinner spots offer internationally flavored brunches

BY ALICE LEVITT, HANNAH PALMER EGAN AND ETHAN DE SEIFE



## INTERNATIONAL ECLECTIC

Kismet, 52 State Street, Montpelier 223-6646  
Brunch served Saturday and Sunday 9 a.m. to 2 p.m.

Chief-owner Crystal Madeira's Portuguese eggs achieved immortality in 2013 with a star panoramic photo spread in *Don Agassi*. Her take on brunch shakshuka features baked eggs swimming in a hot bath of spicy tomato and pepper sauce. Bobbing along are creamy blocks of fresh mozzarella topped with fresh herbs.

Madiera's ultra-local ingredients don't just fill Mediterranean dishes. Eggs are the stars of Kismet's brunch, and they appear in varied roles, from indulgently European meats on croissants with smoked fish and lobster butter to a resolutely Vermont-influenced bath of olive-and-rum-brined pork served over roasted roots.

For liquid nourishment, Kismet presses juices with as much of an eye toward flavor as health. The Greenhopper is poultry with lemon yet mellowed by sweet apple, along with a refreshing wash of pomegranate. Missions can be made not just with orange or grapefruit juice but with elderflower or ginger. The chocolate is smooched from a house blend that results in a flowy, slightly fruity sip finished with a sprig of mint.

At first glance, a couple of mini skillets look worryingly small. Will I need brunch dessert? I wondered on my visit. But the little black pans are dense with flavor—and calories.

Two poached eggs make up the centerpiece of a skillet simply known as Green Eggs. It smotheres a Wisconsin layer of stewed green chiles. Some textures mild, while others reveal a

peppery snap. Unable to guess which cracks and crumbles hold

a molasses layer of melted cheddar cheese, the diner experiences each bite as a sharp, chewy surprise. On the opposite end of the dairy-flavor spectrum, the dish's topping of tangy strained yogurt pairs with cheese for a bright spotlight that brings out the flavors beneath.



Kismet's Green Eggs

PHOTOGRAPH BY JIMMY

Few symbols of fertility are more obvious than the egg. Life can emerge from it, and it finds its Early Christian adapted the egg as a symbol of Jesus' emergence from his tomb, and the first Easter eggs were colored red to represent the blood he shed for our sins.

Perhaps that's why the start of spring and the arrival of Easter are inextricably linked with brunch in American culture. As the weather warms and the grass turns green, many brunch lovers can't help but crave Benedicts and Bloody Marys. After a tough winter, warmth is beginning to seep in.

With spring slowly replenishing our stores of energy, Seven Days' food team was ready for serious brunching—and not just any old breakfast for lunch. We decided to travel the world, one brunch at a time. We chose our haunts with a specific set of criteria. First, we selected restaurants that don't serve breakfast

—many don't even do lunch. Brunch had to be the only time the establishment offered egg-centric

From there, we searched for restaurants doing something truly different. Each had to offer a distinctive nod to various national cuisines. Some, including Kismet, Phantoms and (Dine) Duende, don't focus on one specific country as much as on big flavors from around the world. Others, such as Il Bu Irish Pub and Jale's Cocina, serve their eggs with a particular ethnic flair.

How do you like your eggs? There's up to you. Whatever you choose, you're sure to find something brunch apt to please. ☺

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# SIDEdishes

BY HANNAH PALMER-DEAN &amp; ALICE LEVITT



## Busy Bees

HAKE TOGETHER GIVES VERMONT A TASTE OF...  
 Later this month, most drinkers will be able to enjoy another brand of local honey brew. In a couple weeks, HAKE BEER will join Greenfield's HANSON and Colchester's GREENWELL BEERY as Vermont's third local maler, says head brewer **ANDREW**.

Beuze works at Greenfield and has been homebrewing beer and food for years. "I heard about Greenfield and just called them [Beuze, who owns the brewery with his wife, **KEAT**] on a whim," Beuze recalls. "That was the day they decided to hire an employee—it just kind of worked out." Now he helps the Kleins—who, like him, are Middlebury College grads—with production and running their tasting bar.

When he joined the company Beuze came with a lot of ideas. While the Kleins weren't interested in exploring all of them under the Greenfield label, their readers' was house-style space offered ample room for a second brewer. And they

didn't mind sharing equipment and coordinating brew schedules to help Beuze produce a brand that would keep Greenfield company on the shelves.

Greenfield's parent company, VERMONT CRAFT BEER, owns the HANCO brand, Beuze helms the brewing operation, while Kelly Klein holds the reins as CEO. The relationship is similar to that of WILKINSON FINE CIDER, ALER, GUTTER CIDER BREWING and the SAGE BEERHOUSE. The companies are distinct brands with different missions, but share infrastructure such as space, equipment, distribution channels, and accounting and marketing teams.

Both brands are intended as low alcohol, everyday beverages, like beer or hard cider—but while Greenfield's brands are fairly straightforward, Hanco's are more experimental. "My readers are [a] little more nonstandard," Beuze says. "We're not trying to go too crazy, but the flavors are more exotic."

Hanco's initial releases, currently available on draft at the brewery, are a ginger-infused beer called the

Rose of All Eds and a hopped mead called Riter. Bee mead with a blend of hops that imparts floral, tropical fruit and citrus notes. Upcoming upcycled one made with chocolate and cherries and another with sour cherry.

Beuze and the Kleins hope meads like these will bring the ancient honey brew to a more mainstream crowd of drinkers. "We're creating something that's carbonated and low alcohol, and strong flavors that will appeal to craft-beer drinkers," Beuze says. "Working with a top-level mead or a ginger mead—we're trying to bring it to a different audience than mead traditionally has been."

Beuze Distributing will send kegs of Hanco Mead to select bars and restaurants starting in April. Beuze says he hopes to release mead on consignment this summer, using a mobile cattery.

—HPE

## Of Ice and Isles

TROPICAL RESTAURANT DRINKS IN ST. JOHNSBURGH

Just as the sea meets a taste of the tropics is making its way to the Northeast

Kinglets. This weekend, Chad Roy, owner of St. Johnsbury's Maplewood Lodge, will open the hotel's second restaurant—and it has a tropical theme.

Roy, a construction and restoration industry vet, purchased the long-shuttered lodge in January 2014 with the intention of renovating and flipping it. But when he finished fixing up the 22 rooms, he decided he liked the inn enough to keep it.

To bring in locals, Roy began using the lodge's kitchen to prepare take-out dinners, then opened a dining room beside the lobby. Last winter, his first full-fledged restaurant came to fruition. "The lodge's 'ice lounge' recreates the sensation of being inside an igloo. A custom-built polar bear greets newcomers who sip in for a hot wrap, a burger flavored with ghost-pepper cheese, or a cheese pizza panini.

The ice lounge will always open year-round, alongside the new, seasonal tropical restaurant. For that project, Roy has built a larger

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## Worldly Weekend by Peter



Heavenly bites at Teaterra

Looking at the menu later, I realized that I never returned the toast that's usually included with Green Eggs, but I didn't taste it. Anyway, the savory bread pudding more than covered my daily bread requirement. Like a presidential feast first waddling out of the oven, the rectangle of bread rises from a warm pool of collagen-heavy bone-marrow broth. The cheese baked into the milk-eggy concoction mingles the beefy broth in its nutty aroma, while caramelized onions below add a hint of sweetness. The herb-crowned dish is also available as a casual dinner. Without the pair of poached eggs included at brunch.

After all that, it's tempting to spring for a piece of blood-orange almond cake or the warm potted truffe drizzled with adult caramel, but most brunchers will find dessert physically repulsive. All the more reason to return for dinner.

—A.L.

## FRENCH FORAGING

Teaterra, 3620 Elbow Allen  
Highway, New Haven: 453-6300  
Brunch served Sunday, 10 a.m. to 2 p.m.

From the windowed antechamber adjacent to Teaterra's main dining room, the view unfolds in a vast expanse. Beyond the wide, polished fields dotted with houses and farm buildings, the Green Mountains loom pale blue in the distance.

From this perch, the world appears to fade away and brunch in Bell and Christine Stoll's antique abode feels remote and transparent, like dining at an inn or hillside inn in Provence long, long ago.

Except Teaterra is actually in Vermont, and the Stolls are a savvy, modern couple who won't to every detail

Christine — who serves and buses tables with effortless grace — is an exquisite host, a master of the craft. "There's nothing worse than a wobbly table," she said on my visit, bending over to right the errant corner.

Then there's the food. Brunch at Teaterra expresses a refined sensibility that only the French — or dedicated students of French cooking — seem truly to understand.

The meal started with pillowy soufflé, studded with strawberries the day I had them. Smooth as cotton, they don't require butter to melt in one's mouth.

Next came a galette, a soft crispie folded around ham and Swiss and topped with a single, perfectly sunny-side-up egg. Cut through both at once and the yolk floods the fold with firm, fresh, golden egg-flav richness.

Other crispies can be had with Annapolis sausage, cheddar egg and beet, or with local, seasonal fruit and sweet sauce. I won't hesitate to try them on a return trip.

On the lunch side, the house classic makes fries come heaped in a bowl with delicate white-sauces broth featuring garls, leeks, blistered cherry tomatoes and parsley. Golden fries seasoned with a touch of paprika make for dip-able bliss.

The burger's juicy patty came seasoned with savory, mouth-filling French herbs that gave it a robust counterpoint to beef. Smothered in, read-on Swiss cheese on a soft ciabatta roll and accompanied by fries and a salad, the burger was easily two meals served to one. The giant portion size was the most American feature of the meal.

—H.R.

# SIDEdishes

CONTINUED FROM PAGE 45



The material at Montpelier Lodge

kitchen equipped for the chef's hot recruited from Puerto Rico. Though the menu isn't yet set in stone, Ray says seafood will be a focus, as will Caribbean chicken and meat dishes. "People want something different," he says.

What they can certainly expect is another all-out theme restaurant. Ray has created a thickened roof over the bar and "a great waterfall" that pours from the ceiling. The pebbles will have a campy, too, in the form of a dirt-bike ramp. If that's not the way to welcome spring, we don't know what is.

—A.L.

## So Long, Farewell

CLOSING IN MONTPELIER: LAKE PLACID AND MONTPELIER. While we mourn the loss of a hearty eatery, another one explodes. The Black Leather Inn and

Brunch in Montpelier served its final meal on Sunday, March 29. On the inn's website, the owners posted a thank-you to loyal customers along with a phrase in Comanche:



Montpelier Inn, Lake Placid

Some type. "It's a damn fine way to say it does in the end," Calkins says. "Calkins was out in the end."

Just a year short of its 60th birthday, the Lake Placid Hotel & Restaurant closed its doors on Tuesday, March 30. The only two remaining links in the once-massive restaurant chain are now

in Bangor, Maine, and Lake George, N.Y., where John LaRocca of South Glen Falls reopened the Black Inn in January. Originally established in 1953, LaRocca's restaurant specializes in fried chicken, beer with bacon and cheese, and baked mac and cheese — the same tastes of the past for which some Vermonters drove to Lake Placid.

Montpelier diners looking for Korean-style pork lettuces, wings, southwestern steak and smoked burgers are fresh out of luck. Vermont Thrush Restaurant has closed, its phone disconnected.

JARAH HODG, who owned the restaurant with chef/line cook CAMERON HODG, posted on the Thrush's Facebook page. "Thank you all for your continued patronage and support as we go through this process of dismantling the restaurant. As much as we love doing what we did, raising our newborn son is a top priority for

the both of us, and we wish to devote as much time as we can to doing just that."

—A.L.

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## Worldly Weekend

### MEXICAN MUNCHIES

**Julia's Cantina, 34 State Street,  
Montpelier, 226-6348  
Brunch served Sunday, 11 a.m. to 4 p.m.**

When my wife and I visited Julia's in Montpelier on a viciously windy, unseasonably cold day, our server was our friend by custom among us unrepentant Mexican hot chocolate. Though she said she'd diluted back its spiciness, she was anything but stingy with the cognac and cinnamon — exactly the heat we needed to recover from the weather. I encouraged her to add the drink to the permanent menu.

Our 2 p.m. meal at Julia's wasn't so much brunch as lunch, or perhaps dinner — abundant in the "Spanish" room I reserved for the group meal. The high-ceilinged room was sparsely populated at that hour but was welcoming with an impressive array of toques that fairly belied the "fishy."

Mom, did we eat a lot of corn at this meal. At Julia's, the first basket of chips and salsa is free, and all subsequent baskets are \$1.50. (Skip the bland "mild" salsa.) Mom chips (as well as warm

charrito-and-egg burrito) was garlicky and satisfying. Sometimes it's a bad thing: The chilaquiles was tasty enough, but the chorizo was underseasoned, and the guajillo chile sauce tasted oddly like mass-market tomato sauce. On both dishes, the guacamole was bland, lacking sufficient salt, lime, garlic and cilantro.

For all its imperfections, we enjoyed our afternoon. The food was familiar and warming, the portions were enormous (a nearby table's nacho platter was almost as big as the server who carried it) and the prices were fair. And, though the chocolate peanut butter jam tasted "more-bought," the fun was overindulgent. Try to judge a brunch by its heartiness, Julia's rules right up there.

—E.O.S.

### VERMONT TUSCAN

**Toscana Cafe & Bistro, 27 Bridge  
Street, Richmond, 434-3148  
Brunch served Sunday, 9:30 a.m.  
to 3:30 p.m.**

For me, the true test of a breakfast restaurant is its corned-beef hash. Bets of wartime rationing, the hearty dish has lately superseded those humble origins, popping up in gourmet versions on menus around the country. Simple, flavorful and filling, a good corned-beef hash with eggs is one of the most satisfying meals I know.

A small Vermont Italian bistro, of all places, recently ranked my hash universe.

Toscana, which has occupied its honey Richmond digs since 2003, serves up a "hash of the day" special every Sunday, and it was fortunate enough to vie on corned-beef day. The salty, hand-pulled beef was lovely but portioned small. No matter: The simple yet brilliant addition of parmesan sent this hash over the top. Their sweet waitress couldn't have offered a better contrast to the meat. Two poached eggs were the culinary equivalent of the Duke's egg in *The Big Lebowski*. They had the dish together.

The *Flourish* Reader spent similarly perfect pointers, slices of mushroom and tomato complemented its rich hollandaise. The homemade English muffin — with fewer nooks and crannies than its supermarket counterpart — was a nice touch.

We didn't embark on that Sunday, but Toscana has local beers on tap and a bar that sends down digests — including grapes, which rarely shows up on local menus.



A creamy broccoli-sausage soup appetizer tasted exactly like one would want such a soup to taste. An oven-baked egg was the sweet and savory center, in which balsamic vinegar served as a tasty bridge between thickly spread local olive and stewed figs.

The vibe at Toscana is friendly. Staffers chat amiably with locals, but never to the detriment of table service. Our attentive server replaced my cham-dripped fork before I could even ask for another.

Joe Fath, who co-owns Toscana with his wife, Lucie Belladonna-Fath, said his brunch menu classic breakfast foods with the Italian bistro flare that Toscana is best known for. Inexpensive as brunch at an Italian bistro may seem, it's this restaurant's most lucrative meal, Fath added. It's easy to see why.

—E.O.S.

### WORLDLY SPIRITS

**(Bever & Drinks) 10 North Main Street, Burlington, 860-8348  
Brunch served Saturday and Sunday,  
10 a.m. to 4 p.m.**

Occasionally I brave the weekend lunch at Burlington's Jeany Glass Cafe. When I do, only to find that both it and sister restaurant Lucky Next Door are packed. I usually wander up Wino'ski Avenue to *Dino's* (Dinco's). There is always a table waiting.

Fine, brunch is served with a side of live music, which works in — at a tolerable volume — from Radio Head next door. On weekend mornings, the



More food after the classifieds section. PAGE 43





food+drink

serenadic trends toward mellow low-picking bluegrass, singer-songwriters strumming ballads — you know, soothing music.

Service is generally slow and disaffected, but the waiters are kind, and they'll get you what you need eventually. A musical brunch is best enjoyed at a leisurely pace anyway.

With winter still basking in my grip on the region, I started with a Cider Song, warm roasted apple cider spiked with rum. Coffee with Whiskey Kabobs or Bailey's Irish Cream are also fine ways to awaken and relax.

Dishout mission is to serve spirited, soulful street eats from around the globe, and its brunch covers a lot of ground.

On one visit, tostitos — Latin American fried plantains — were crisp and served with spicy chipotle socks for a winning starter. Combining with the south-of-the-border theme, a huge

inside Lee Anderson's cozy, homespun restaurant, the international array feels spirited and soulful.

—H.P.H.

IRISH EATS

At An Irish Pub, 123 Church Street, Burlington 860-9401  
Brunch served Saturday and Sunday, 10 a.m. to 3 p.m.

In the British Isles, a glass filled with crispy bacon, eggs and pancakes is known as "American breakfast." The assemblage known as "full breakfast" is the standard in England and Ireland. Sound more satisfying than our morning meal? It is.

At An Irish Pub pays homage to this starchy fry-up every weekend. Granted, the singhcraseur's worth of pork stuffed ome as an Irish breakfast plate takes commitment to consume — or a



Breakfasters at (above) (THIS PAGE)

Mission-style burrito, loaded with rice, beans, avocado, cheese and salsa, pleased my vegetarian giant. Korean tacos — my regular order — were dou blay-up corn tortillas filled to the brim with tender, sweet-and-sour pulled pork, pickled red cabbage, coconut rice and crisp kimchi.

In the end, Dinnies meals are all just American; every dish offers a Vermont-y take on its base cuisine. But

study to go continue. Brunchers unwilling to undertake the challenge can try non-Irish brunch specialties such as Bailey's-soaked French toast with a bedded sugar crust — and, for the real lightweight, there's even an American breakfast. But the Irish breakfast is the rarer ditty of the traditional pub's morning meal.

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Worldly Weekend BY JEFF

A pair of eggs is cooked to order — mine were an overdone sunny-side up — with the traditional pairing of mushrooms and a grilled tomato. Two triangles of toast divide the vegetarian elements from four kinds of pork.

Black pudding may be colored by blood, but its cut base yields an experience that's more gutsy than fish. Fanned of cuts and fat, the white poaching offers more porky moisture. Irish back bacon consists more of lard than belly, bearing a greater resemblance to waxy ham than to fatty American bacon. Dinner in search of a morning rush of lard will be satisfied with the speed pair of fatmeats scared crisp in their casing.

The Irish Benedict combines Old World history with good old American innovation. In place of an English muffin, a crisp cake filled with creamy mashed potatoes serves as the Benedict's base. A slice of bacon obscures both cakes, covered in its turn with a poached egg and a not-quite-sufficient layer of hollandaise.

The side of undercooked home fries and under-grilled corn was an obvious afterthought. But after just one of those stacks of carbs and fat, all you'd be craving is a nap.

—A.L.

## INTERNATIONAL RESTAURANT OF MYSTERY

Phantoms, 152 Mad River Green,  
Waltham 400-8288  
Brunch served Saturday and  
Sunday, 9 a.m. to 2 p.m.

This past winter, when Matt Sargent and Steve Ashew gave Sargent's popular Phantoms dinner series and food truck a brick and mortar home, Sargent was hell bent on keeping things fresh. "My food is very much fusion," Sargent told *Seven Days* in September, citing inspiration from Latin America, Asia and the American South.

The self-trained cook's merry mishap of a menu changes weekly. But at brunch, he offers thoughtful, worldly dishes that break the mold of standard American expectations for the meal.

The sunny, casual dining room ably welcomes legions and families alike. The hour fat is half hot expertly curated, with several local DPs and a scattering of light and dark stuff. On a recent Sunday, a rare pair of Zero Gravity Craft Brewery's Redhead — a molasses, savory IPA brewed with

Scotch egg at Phantoms



citrusy Citra hops and Rye whiskey yeast — was an unexpected surprise.

For those in need of something stronger, a Greyhound cocktail — vodka

and grapefruit juice — is an excellent, refreshing choice.

During our visit, my table started with a Scotch egg coated in sausage y crackle.

The egg was split in half, its gleaming yellow yolk barely jelled. Topped with home fries and house pickled red cabbage over a smear of light curried cream, it was an uncommon, fun beginning.

We were equally beguiled by a breakfast hash mix. On a crusty homemade roll, crisp pork belly played nice with a mild-rangy egg, saucy sliced cucumber and rinsed-to-table pickles. Phantoms' other internationally inspired options include house rancheros and fried polenta, but we'll have to return to sample those.

For diners seeking the classics, Sargent offers a basic two-egg breakfast (sided with local bacon or house-made sausage), omelettes, and blinis topped with expertly poached eggs and shrouded in heavy home-style gravy.

As we enjoyed our eggs, a blend of locals and tourists visiting the Mad River Valley filled in, filling the tables around us. In a subsequent meal, Sargent said the day of our visit was his busiest, most brunch to date. But we were too engrossed in our morning meal to notice.

—J.P.R.

Contact: ashew@sevenmyst.com,  
hansel@sevenmyst.com, ethan@sevenmyst.com



Scotch egg at Phantoms

# FROM OUR STASH TO YOUR GLASS

Introducing two  
freshly picked brews.



## Backseat Berner

A flavorful road trip  
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A chronically  
crushable ale that won't  
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4.6% ABV 40 IBUS

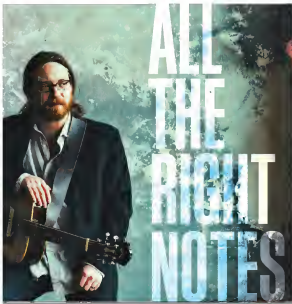


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UNTAPPED  
BREWING





APR. 2 | DANCE

## Searching for the Answers

"Has society moved beyond the contrasting struggle for liberation to embrace a new era of promised equality and inclusion?" Tristen Pellard poses that question and others in *Seeing the Unspeakable*, a solo dance concert that examines issues of race, gender and sexual identity. Interweaving music, images and spoken word with contemporary dance, Pellard gets out from under political correctness to explore the relationship between popular culture and the individual. Hard-core narrative rompsque conventional storytelling techniques and build up a mirror to outdated stereotypes, beliefs and practices.

### SEEING THE UNSPEAKABLE

Thursday April 2, 7 p.m., at Dance Theatre Performing Center for the Arts, Middlebury College (58-12, info: 443-6433, middlebury.edu)

## Ship of Fools

It's 2 a.m. on a cruise ship lounge and singer Vivi Denovon is desperately trying to rescue her embarking musical career. Unfortunately, her only life raft is an unfranchised cabaret act consisting of the Floating Borushenko Brothers, a trio of political refugees who don't know the songs — or English, for that matter. This awkward scene sets the stage for *My Post-Traumatic Cruise Ship Cabaret*, Dana Yerkon and Vanessa Dancosky's new musical featuring music by Clint Berman and the Grift. Dancosky draws from her own theatrical career to bring Denovon to life, while Berman and his band mates play the blundering brothers. Together, this madcap crew struggles to rescue a boat.

### MY POST-TRAUMATIC CRUISE SHIP CABARET

Thursday April 2 through Saturday April 4, 8 p.m., at Town Hall Theatre in Middlebury (58-22, info: 362-9222, townhalltheatre.org)



APR. 2-4 | THEATER

THEATER PHOTOGRAPH BY JAMES BROWN

THEATER PHOTOGRAPH BY JAMES BROWN

THEATER PHOTOGRAPH BY JAMES BROWN

THEATER PHOTOGRAPH BY JAMES BROWN

**EASTERN ORTHODOX  
EASTER, IS APRIL 12**



**JOIN US FOR  
WOLY WEEK & EASTER SERVICES!**  
7:00 PM, Sat, 11:30 PM, Sun 1pm  
Schedule at: [www.going2.org](http://www.going2.org)

**ORTHODOX CHURCH OF THE RESURRECTION**  
400 South Willard St., Burlington VT 05401  
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**BE SOCIAL,  
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Social Clubbers like to go out, shop, meet new people and win things. And everyone gets a chance to get insider updates about local events, deals and contacts from insider diggs.

**LINE/FRAM/STALK US**  
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**calendar**

WEDNESDAY

**WOLLY WEEK: STAY HOME** Building lockdowns where most about towns, villages and city areas with Holy Line. St. Ignace Police Library 10am-1pm. Free. Info: 802-330-3303

**WANT TO BE A PAID?** The intensity of being a young adult with this much talent! The Little, Mass. Co. State Student Library 10am-1pm. Free. Info: 802-330-3303

**WANT TO BE A PAID?** The intensity of being a young adult with this much talent! The Little, Mass. Co. State Student Library 10am-1pm. Free. Info: 802-330-3303

**ONE-ON-ONE TUTORING** Students in grades 1 through 10 get extra help with reading, math and science. St. Ignace Police Library 10am-1pm. Free. Info: 802-330-3303

**WANT TO BE A PAID?** The intensity of being a young adult with this much talent! The Little, Mass. Co. State Student Library 10am-1pm. Free. Info: 802-330-3303

**STORY TIME IN PLAYGROUP** Engage your imagination with the help of fun, nature, and creative projects. St. Ignace Police Library 10am-1pm. Free. Info: 802-330-3303

**Language**

**ENGLISH & SECOND LANGUAGE CLASSES** Students in grades 1 through 10 get extra help with reading, math and science. St. Ignace Police Library 10am-1pm. Free. Info: 802-330-3303

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**AT THE FLYNN**

Sketch Comedy and Improv  
**Upright Citizens  
Brigade**

Fri. & Sat., April 3 & 4  
at 7 & 9:30 pm, FlynnSpace

2013 Apert Award  
Nominee

**Terry Galloway**  
"You Are My Sunshine"

Sat., April 11 at 8 pm,  
FlynnSpace

Presented by **IBM** James J. Collins  
Executive

FlynnSpace Comedy Series  
**"Stand Up, Sit Down,  
& Laugh"**

Carol Adams, Nicole Bink,  
Lori Goldman, Jack Lewis

Sun., April 12 at 7 pm, FlynnSpace

Presented by **xfinity** FlynnSpace Comedy Series **SEVEN DAYS**



[www.flynncenter.org](http://www.flynncenter.org) or call 802-85-4546



**STORIES WITH MEAN:** Captivating tale of a star line builder becoming the eyes of the world.







**NOTE NOW!** Looking for something to grow? *Thalictrum flabellatum* (Hb-41) is a superlative ornamental. *Sudbury Memorial Library Catalogue* 6, 202 (1900-01, Fall, 1904, 1944, 1949).

**YOUNG ADULT ACHIEVING READER** Middle and high school students help make the library a destination for librarians. *Summertime Magazine's Library Celebration* 5:30-6:30 a.m. Free. July 20-26-2000

www.mhhe.com

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**INDIVIDUALLY NON-TRANSFERABLE** A varied program demonstrates the versatility of our course works. Concert 1461, Mahoney Center for the Arts, Mahalibrary College 7 & 30pm Free. Info: 617-253-2333.

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**CHES FLAMM-HOCKEY** Mens and women slush for the goal. It's a friendly neighborhood. The Page 12 sports A Filmmaker's Dream, P 8 p.m. (2) equipment provided per person - 1 milky space. Info: glennhockey@comcast.net.

aggregates

**POEMOYT ROBERT FRIEST & THE COMING OF SPRING** Neward Harbison Council members deliver Folio Gilbert's excellent seasonal sketches, presenting the bucolic East. Neward Harbison Arts Council. Monday 8:30 a.m. free. Tel. 323-3308.

**FOSTER WORKSHOP:** Woodland/Inland and respond to hand-picked verse. 10:15-11:15. Burlington. 9:30 p.m. Free. [periphrasis.com](http://periphrasis.com). Limited space. 800.203.0008

**ACKNOWLEDGMENTS.** The authors acknowledge sales and tips from Fun Boat Rental, Shangri-La, Yunnan, Panchang, of Fun Adventure Sports, Kunming, Yunnan, and Gao, of Flying Pig Guides, Shijiazhuang. E-mail: gao@flyingpig.com.cn

## TUE.7

conclusion

**CHURCH & SOCIETY AND MEMBERSHIP SOCIAL**  
A presentation from ACORNWORKS on the history of  
social welfare and the work and orientation  
Burlington's South End. Archived. Summary, 5-7-20  
1999. <http://www.acornworks.org/works/works.htm>

**PLANT TOGETHER OR FIRST TO GO** See FTS 3  
**HOW WE SHARE HOW INFORMATION DESIGN** See  
FTS 3 **Internet Share Your Latest news from First**

**THURSDAY VOLUNTEERING:** Folks pick up or assemble the shopping bags and bag parts, making labels and packing up other projects. Drivers under 21 must be accompanied by an adult. Take Hwy 94 to Fremont, Guadalupe to I-40, turn West, left on 26th St.

## dance

**HEARD TO TELL: HELL HOUND** Ancient traditions before this missing institution that celebrates soul on energy. Cardholder visiting prepared. Sacred Mountains Studio, Burlington, Vt. 55 p.m. to 5 p.m. in the above. [www.hellhound.com](http://www.hellhound.com)

## Fast Forward



Today, the health of everyone in our community has taken a turn for the better.

Introducing The University of Vermont Health Network.

Unique partnership between three strong community hospitals and The University of Vermont Medical Center (formerly Fletcher Allen). Our hospitals and colleagues are bringing the best of community care and academic medicine together for every patient. By sharing our resources and expertise, we give you access to leading-edge technology, advanced treatment options and a higher level of compassionate care. This is what we call the heart and science of medicine. To learn more visit [UVMHealth.org](http://UVMHealth.org) or call 800.453.UVM.HEADLINE

University of Vermont  
HEALTH NETWORK

University of Vermont Medical Center  
Central Vermont Medical Center  
Champlain Valley Physicians Hospital  
Ellsboro Maine Community Hospital



## education

**MICHAEL'S BUILD** In "Good Things go," The Foundations for Empowerment Project (Center State) introduces adult learners with learning problems writing skills to children. Later, Children's Hospital of Vermont Children 24 p.m. Free. Info: 855-2627 ext. 32

## THE GREAT WALL OF GREATER BURLINGTON

Those looking to strengthen their speaking and writing skills may want to take a holiday here. South Burlington 7-8 p.m. Free. Info: 969-3193

## ECHO

**SOON TO COME PROGRAM** Vermont artists perform on various cameras and record their actions on our new screen. Drawing skills. Free. Info: 855-2627 ext. 32

## food &amp; drink

**COFFEE TASTING** See NR31

## health &amp; fitness

**BURGER MECHANISM** See NR31

**WUP FILE** See NR31

**THE GREAT WALL OF GREATER BURLINGTON**

**UNDERSTANDING & TREATING EYE DISEASE**  
**CHRONIC MEDICINE & VISION CARE**  
Services provided at the University of Vermont. Includes eye exams, contact lenses, and vision therapy. Free. Info: 855-2627 ext. 32

## hills

**MICHAEL'S BUILD** See NR31

**LEGO CLUB** Participants learn about and create using LEGO bricks. Free. Info: 855-2627 ext. 32

**MEET BUCKIN** See THE GREAT WALL OF GREATER BURLINGTON

**MORNING & DINNER WITH CHRISTINE** Two-5 p.m. sessions. Free. Info: 855-2627 ext. 32

**THE NEXT GENERATION** See NR31

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**THE NEXT GENERATION** See NR31

## sports

**FRANCONIA HOCKEY LEAGUE** See NR31

**WOMEN'S HOCKEY LEAGUE** See NR31

## fairs

**THE GREAT WALL OF GREATER BURLINGTON**  
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## Sketch Comedy and Improv

## Upright Citizens Brigade

Friday & Saturday,  
April 3 & 4 at 7 & 9:30 pm,  
FlynnSpace



**FLYNN CENTER**  
www.flynncenter.org or call 800-85-5-flynn



## Central to Your New Life

Luke and Bob St. Pierre welcomed their sweet daughter Charlothe Susan into the world on March 17. She weighed 8lbs/15oz and looks exactly like her mom. Lucky dad has 4 beautiful girls in his life now — Charlothe is welcomed by her two-year-old twin sisters Annabelle and Bridgette to their home in Stowe. Bob and Hattie's three girls were born at UVMH CMHC and it also wouldn't have it any other way. "Dr. Knowlton was his kind and gentle self which calmed my nervous right away. This Burlington Center nurses took perfect, loving and compassionate care of Charlothe and me — it's so obvious that they LOVE what they do. Our private room and all the amenities made it comfortable for me and for Bob and our family. Thank you everyone for making such a special time in our lives so perfect."

**UVMH - CMHC Women's Health** 2500  
Call 877-4653 for information or to schedule a tour of The Birthing Center

THE  
**University of Vermont HEALTH NETWORK**  
Central Vermont Medical Center

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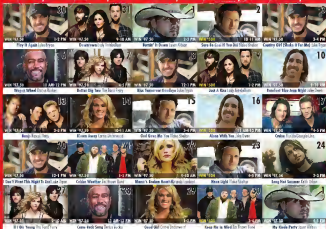
## Monday

Time series

Winter sales

There is a...

## History



1. Turn off your ringer on home, on work and in the car in Eagle County 97.5 on Internet online at [eaglecountry97.5.com](http://eaglecountry97.5.com).  
 2. Text the ringer next to your radio. 3. Listen each Wednesday Morning at 7:15am, 8:15am, and 9:15am for the time when the Eagle Country 97.5 Song of the Day will play. 4. When you hear the Eagle Country 97.5 Song of the Day, be the 1st caller at 822-844-1158 and say "I certainly win at it. 50000 could!" Go on to [eaglecountry97.5.com](http://eaglecountry97.5.com) for more information.

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# Classes



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## burlington city arts

### BCA

CALL 855-7180 for info or register online at [burlingtoncityarts.org](http://burlingtoncityarts.org)  
tracklist.bca.org  
available online

#### CLASP: SHAKESPEARE SUP

**CLASP: SHAKESPEARE SUP** Young scholars gain literary literacy skills as they translate Shakespeare's works into modern English. Hands-on activities allow young people to develop an understanding of Shakespeare's plays in a fun and interactive way. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### CLASP: THINKING OUTS

**CLASP: THINKING OUTS** Students will be provided broad exposure to a variety of art forms and mediums. Sessions will include artwork, sculpture, and other art forms. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### COMIC

**COMIC** Students will learn how to draw and create their own comic books. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### PHOTO PORTRAIT

**PHOTO PORTRAIT** Students will learn how to take a professional-quality portrait. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### SCHOOL BREAK OUT GAMES

**SCHOOL BREAK OUT GAMES** Students will learn how to play a variety of board games. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### EXPLORING LOCALISM

**EXPLORING LOCALISM** Students will learn about the history and culture of their local community. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### JEWELRY MAKING

**JEWELRY MAKING** Students will learn how to make jewelry. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### PHOTO INTERACTIVE

**PHOTO INTERACTIVE** Students will learn how to use a digital camera. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### PRINTING: GLASS, WOOD AND METAL

**PRINTING: GLASS, WOOD AND METAL** Students will learn how to print on different materials. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### TECHNOLOGY FOR SCIENCE

**TECHNOLOGY FOR SCIENCE** Students will learn how to use technology in science. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

## craft



Chelmsford Craft School  
955-3640

#### ADULT CLAY AND WHEEL

**ADULT CLAY AND WHEEL** Students will learn how to work with clay on a wheel. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### EXPERIMENTAL PRINTING

**EXPERIMENTAL PRINTING** Students will learn how to print on different materials. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### FINANCIAL WITNESS

**FINANCIAL WITNESS** Students will learn how to manage their finances. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### GLASS

**GLASS** Students will learn how to work with glass. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### WOODWORKING

**WOODWORKING** Students will learn how to work with wood. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### NATURE ART AT CHILMARK

**NATURE ART AT CHILMARK** Students will learn how to create art from nature. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### CULINARY

**CULINARY** Students will learn how to cook. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### DANCE

**DANCE** Students will learn how to dance. This program is open to all students in grades 4-12. Sessions are held on Wednesdays from 4:00-5:00 PM. Location: 200 Main St., Burlington, VT 05401. Cost: \$10.00. Contact: 855-7180.

#### DRUMMING

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# Double Take

Two local music heads discuss argonaut&wasp's debut EP, *Future Protocol*

BY DAN HOLLES AND JOHN FLANAGAN

One of the wonderful things about music is that no two sets of ears hear the same thing in quite the same way. And even though the goal of music criticism is — or any serious arts critic's — to objectively, in some ways that's nearly impossible to achieve. Musical taste is subjective. So what sounds like John Coltrane to one person might sound like Kenny G to another — or vice versa.

With that in mind, freelance music writer John Flanagan and *Seven Days* music editor Dan Holles dissected a single release: *Future Protocol*, the debut EP from local electro-indie duo argonaut&wasp. The idea was to simulate the kinds of discussions about music most of us have with friends at the bar or the coffee shop or in a online forum, add a bit of measured criticism to the mix and illustrate how differently we each experience music. And away we go.

**DAN HOLLES:** I'm gonna be honest with you, John. My feelings on this one seem to change every time I listen to it. If it's in a cynical mood I envision the members of argonaut&wasp in a secret underground lair dressed in white lab coats concocting a diabolical formula for faux-hipster car-commercial music. Then, when they strike the perfect ratio of indie R&B vocals, retro house beats and rangy guitar riffs, I picture them laughing maniacally like, "WAAAAHHHH! Just try to resist our MIGHTY music-Frankie-Kowalski-meets-Prince sound!"

But other times, I can't help but dig it. Like, a lot. Earlier today, for example, I'm driving in my car with the windows down because it's sunny and warmish out for the first time in six months. "Higher Ground" or "Fetal Pump Punk" comes on the stereo, and I find myself tapping through traffic in my Jetta with an idiotic grin on my face and nodding at strangers at stoplights. The feel-good vibe is as infectious as these bouncy beats and catchy falsetto hooks. (And, yes, I realize I basically just described a Volkswagen commercial.)

To be conflictual. What are your initial thoughts?



**JOHN FLANAGAN:** I see your Volkswagen and raise you Yeppa, with an aftermarket sound system, perhaps. These guys have locked down the feather-light summertime jam, directing the lift of their bleeps, swoops and swoops with the usual drag of insistent club bass. And the times do take off, but I think their immediate buoyancy costs them some depth. The songs are one-night stands, noble guitar solos and all. "Stranger Love" illustrates what I'm getting at, but it's also my favorite of the four. The carelessness the songs

do hold comes from their compositions. There are no extra parts on the EP with which to bore a jaded crowd, though it would be a long shot to call *Future Protocol* minimalist. And while I generally lament a dropped bass in every song, I have to say these guys at least do it with careful intention.

**DE:** I think you've hit on something. I suspect part of my initial cynicism stems from the same recent

# SOUNDbites

BY DAN BOLLES



## Record Time

One of these years, maybe even this one, I'm going to do the Radio Bean Birthday Marathon. If you've never heard of the RBHM, that's because I just created it right now. The idea is to show up for the coffee shop's annual birthday bash in November at the moment it opens the doors in the morning and stay through every single hour with the very last note being played at 3 a.m. Or until I get kicked out for drinking too much, or, coffee, whichever comes first.

In the meantime, local DJ **KEVIN MASON** — also known as **KEVIN** — is about to attempt a similar, but likely even more impressive, feat. Dude is going to spin records for 20 straight hours at Radio Bean this Saturday, April 4. You read that correctly.

I know what you're thinking: God, wow? And, is he totally insane?

I know Nagle's a little bit and, in my experience, he's a pleasant, even-keeled guy. This pretty sure he hasn't lost his marbles. Though, given how much work seems to have gone into the upcoming "Waking Windows" festival, I suppose it's not out of the realm of possibility.

As for why he'd subject himself to such a feat of steel-wheel endurance, this Saturday marks the two-year anniversary of Less Digital, Moose Mental Record Club, the monthly Bean residency Nagle started with **KEVIN MASON** and **MICHAEL CANNY**. If you've never been, the first Saturday of every month, Nagle sets up shop in the afternoon and invites anyone and everyone to bring in records — in an actual vinyl — they want to hear. You can imagine what an eclectic mix of tunes that setup can produce.

Nagle says he's been toying with the idea of a daylong DJ set for at least two years. He started with an eight-hour set at one of Bean owner **ALAN**'s occasional parties — or fundraisers? — here and there parties. Each year since, Nagle has kicked that party longer and longer. His pretty sure his current record is about 12 hours. Or about the same length as legendary DJ **LOU LACROIX** used

to spin every weekend at the Paradise Garage in NYC in the 1980s.

"I like to push myself to see how far I can go," says Nagle. Clearly.

He adds that Record Club has rules. The first one? Don't talk about Record Club.

Kidding. Rule No. 1 is to bring records or check out Nagle's stash. ("Anything goes as long as it's on vinyl," he says.)

Rule No. 2: Sign up to hear your record played.

Rule No. 3: Fleet record to taste. (Seriously, that's a rule. Don't fuck with the records.)

Rule No. 4: Grab a drink and hang out. (That's my favorite rule and, coincidentally, something of a personal life mission.)

Nagle notes that his Record Club members will be the last one for a while. Disco Phenomenon has become one of the area's most viable DJs — seriously, he plays all the parties. And the summer is shaping up to be too busy Nagle had considered exiting rules to keep the residency rocking but decided against it because, well, Record Club is his baby.

"I want to be the one doing it," he says.

## Funny Business

Spending of cash, the Vermont Comedy Club is set to open ... in about five or six months. **ALICE**. However, local comedy does **NOT** HAVE A MARKET did recently spin along a snail's pace at the lineup for this year's Green Mountain Comedy Festival in May. And it's impressive.

Among the headliners are **ALICE**, a troupe from the epicenter of angsty comedy, the Upright Citizens Brigade in New York City. They'll be at Club Microphone on Friday, May 22. On the standup side, a pair of up-and-coming comics, **BARBARA WITTE** and **APRIL BANCHER**, will hit up the Skinny Pancake in Burlington on Saturday, May 23. **MIRA** has been featured on Comedy Central, in addition to making the late night TV rounds. Spending of tonight TV, Bancher was a writer on the

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music

Double Take

and totally inevitable appropriation of electronic dance music by pop megastars. I mean, when Britney and Iggy Azalea started copying house beats, that was officially full-blown mainstream. Though, technically, Cher was years ahead of these cats with "Believe" in 1998, but I digress. The point is, when I hear the style applied in more of an indie-ish context, it can't help but offend my precious rock-mob—fine, aging hipster—sensibilities. Really, that's wildly unfair to bands like Adele, who obviously take great care in grafting various stylistic elements together: bass drops and all. There's real artistry in that.

Speaking of bass drops, if you haven't seen Lorde's video for "When Will the Bass Drop" (featuring Lil Jon) stop whatever you're doing and watch it. [Side note: I think Andy Samberg is quietly building a case as one of the best pop-music satirists alive. And there I go depressing again.]

37 Oh, man. And I thought Basquiat was laughable enough as is Tinkly, now we're in a completely different category, mainly because of their originality. That said, some of the KPs lyrics could use some more agility to help navigate the glassy verses rolled out by the dance robots, but at least there's some traction here, especially in the "Pistol Pump Pistol" vocals. Regardless, a few clusters of distorted vagaries and youthful platitudes have us looking for some more of the complex weather suggested in the darker noisiness of "Crystal Skins." You!

38 I don't disagree. Some of the wordplay is a little clunky and basic. But I also feel with bands like Adele that slick, clever lyrics are kind of like the after-market sound system on your Vespa: it's nice to have but not essential to enjoying the ride. I mean, when my 5-year-old nephew is bopping around the house singing the hook to Daft Punk's "Get Lucky," that tells me, if it's something you've done your job, even if what you're singing is kind of weird, dull.

39 Earworms are all well and good, but even the emergency broadcasting system sound gets stuck in my head. But, hey, that's coming from an introversion whose only dance move is to point at his shoes and look around for the bar. My toes are a tap-dance, regardless, and I look forward to seeing where [www.8022217m.com](http://www.8022217m.com) goes from here. The thousands upon thousands of listens and comments on their SoundCloud page portend an endless... eh... success?

40 Once again, you hit the nail on the head. Future Protocol is just damned incredible and her "Summer Jams" written all over it. And since winter appears determined not to release its icy death grip, that alone makes the EP worthy of regular rotation. ☺

## INFO

Picture: Photo by Jagerout/Annie's List; Photo: ©/Bettmann







# REVIEW *this*

## Old Sky, Green on Fire

(DIGITAL DOWNLOAD)

Playing in a clogging me-day of country-folk, Americana and bluegrass, southern Vermont's Old Sky Town spent the last five years creating lovable, carfree mountain music. The band marked the summer festival circuit in 2011, appearing at the Frenchy Gathering in June, and at Grand Port North in September, but seems to have taken a hiatus since.

Recently, Old Sky Town's new tape *Andrew Stearns and Gary Gental sang from the ashes to form the duo Old Sky* they released their five-track debut *EP Green on Fire* this February. Old Sky is not simply Old Sky Town reconstituted, however. By introducing different vocal and instrumental tendencies, Gental and Stearns do distinguish themselves.

While Stearns' throaty voice is still dominant, Gental's soft harmonies are a



welcome addition. The plaintive opener, "Lord, Whistle," shows that the two pair well together, with her comforting low pitch rounding out his anguished wailing.

Certainly some of the duet lyrics feel oddly more-so for a debut. On "I Stand Corrected," Stearns laments a broken relationship, singing, "We used to brag to all our friends about our love / and show's so pure you can't see where / but when we tested the test / and now it's gone like all the rest / I thought love connected here for all time / and I was connected / at the end of the line." Songs about love are well and good, but the track's baroque makes it seem like Stearns isn't only out of strain in the relationship but also in writing about it.

Old Sky flows at a slower pace than did the freewheeling Old Sky Town. Hence, the EP's mood is decidedly more melancholy than much of the previous repertoire. With the exception of the jump, dyo-

in-the-road Haugen tune, "After Eye Beel," *Green on Fire* lacks ball-rooming tracks, "Golden Hour" as a lighthearted number, and the aforementioned "Lord Whistle" sounds, well, sad. The closer, "Woodsmoke," spotlights Gental's somewhat falter, which was not present on earlier Old Sky Town recordings. It's a haunting and beautiful tune. That it does end things on a dreary, spent note.

More forlorn than fiery, *Green on Fire* is a solo debut that doesn't reach for too much. Perhaps after all the shuffling and clubbing and in-laying, Stearns and Gental are a little weary? This EP shows they have stepped out of Old Sky Town's shadow. If the two can steady their footing and keep up the instrumentation, they will show more polish in their next showing.

*Green on Fire* by Old Sky is available at oldskybandcamp.com. Old Sky play the Skanky Banquets in Montpelier this Sunday, April 5.

LEE CANTYRE

## The Dead Souls, Chasing the Shadows

(DIGITAL DOWNLOAD)

It's hard to say whether it's better to be in a good mood or a bad one when approaching *Chasing the Shadows*, the latest recording from Burlington's The Dead Souls. If you're an apathetic sort, the band's ethereal goth sound could act as a sort of muted antidote. Zola's with a red wine choice to take the edge off. If you're more the moody type, the record's all encompassing gloominess could become oppressive in which case you'd strongly advise leaving the booze and pills as the hell (Actually, we'd advise that anyway).

The *Dead Souls* are multi-instrumentalists Stearns, Goldberg and Steve Stearns, transplants from Puerto Rico who recently landed in Burlington. The duo has three previous recordings to its credit: *Chasing the Shadows* is the first for beautiful Music City. A new independent label by local experimental pop songwriter Jay Puzo Blue and Burlington's Ashley Nefzinger. In a recent email, the cofounders explain that the label's mission is to "explore the needs and desires of those in find people working hard on the music they love."



The guess here is that the rock banding The Dead Souls was a particularly dark one.

The *Dead Souls* specialize in a murky blend of goth rock bathed in smoky tendrils of New Wave that makes Jay Denton wear peppy by comparison. The record opens with "Attagirl," a dark cloak of rhapsodic guitar that evokes faint echoes of the Cure. Goldberg's wailing wailing sets far off from that of Robert Pollard, actually. The difference here is that his clipped bellowing is so intense, he must closely resemble a throaty howler, singer than a New Wave crooner. Goldberg does show a softer side, however, following out at the chorus with a repeated plea that seems to drift hopelessly away into a foggy abyss.

"Madness" follows in similarly bleak fashion with a piggish but hypnotic guitar riff that differs as way into your subconscious. While it's in there, trying to break little bits of darkness, the

instrumental "Eyes" winds even farther into the spectral reaches of your soul. All of this makes "In Empty Dreamer" feel like an ice cream machine topped with dancing unicorns and puppies. That's a bit of an exaggeration, but the song's haunting programmed drums and shimmering guitar does offer welcome respite from the preceding catatonia. In the case of *The Dead Souls*, mere melancholy is a positive attitude adjustment.

The title track is the shortest of the bunch, commencing with a warring guitar war against Goldberg's anguished, open-toned vocals. The *Dead Souls* certainly don't look for creative ways to express their anguish. And "Chasing the Shadows" is the duo's most ambitious and thoroughly executed song. Chasing the shadows is a profoundly dark work. And, dare we say, so is the point. As the band writes in its bandcamp page, "This is a delirious album for us, expressing images and emotions that may take you to the most real and forgotten corners of the soul." Regardless of one's taste for moody mess, there's no denying the *Dead Souls* have done a eerily tight.

*Chasing the Shadows* by The Dead Souls is available at beautifulmusiccity.com and thedeadsouls.bandcamp.com.

DAVID KOLLES

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## music

### CLUB DATES

WEDNESDAY, JAN. 4, 2012

#### 100.3 & 100.5

**HIGHER GROUND SHOWCASE LOUNGE**, 710 E. Friday. Spring House with Joseph Fox (live) party! 9 p.m. \$10-15.

**JERICO CAFE & BARBERS**, Canal Ave. James & Sam McQuinn, live. 7:30 p.m. free.

**THE HIGHEST HEDGE**, Radio Flyer (rock) 9 p.m. \$5.

**ON TAP BAR & GRILL**, The Woodlages (country), 7 p.m. free. **PAID AMIR BAKAL** (rock) 9 p.m. free.

#### barre/montpelier

**BACTRY BRILL & BROTHERS CAFE**, 401 Mountain & Stephen (rockabilly) (live) 9 p.m. donation.

**CHARLIE G & NICKIE FARRINGTON**, Maritime Highway Bays (punkabilly) 8 p.m. free.

**QUINTO E**, 41 Avenue Du Parc at Barilley (rock) 8 p.m. \$5.

**MATTY STEPHEN S.**, L'Espresso Friday with Scott Perreault & Friends 7 p.m. free.

**CAROL MILLIGAN & Lenny Ford**, Happy Hour with Mark Labovitz 3 p.m. free. **Sean Nils Christensen** (rock, funk) 8 p.m. \$5.

**WINDMILL BAY**, 340 Bay Street (bluegrass) 7 p.m. free.

#### stone/montpelier area

**THE RED CANNON**, The Hubside (blue) 7:30 p.m. donation.

**WEDD & PLACE**, 1000 Sherman (rock) 8 p.m. free. **James Whitford Band** (progressive rock) 9 p.m. free.

**EDMUND & JIMMY TAYLOR-Gil Estelle**, 475 Maple Street (rockabilly) (live) 8 p.m. \$10-15. **Scout**, 700 S. 80th St. (rockabilly) Friday-Saturday, the Market Bays (rock) 8 p.m. \$10.

#### middlebury area

**CITY LIGHTS**, City Limits Green Party with Top Hat & 44 (rockabilly) (live) 8:30 p.m. free.

**TWO BROTHERS SKYLINE LOUNGE & STAGE**, The Appleton (rock, live) 9 p.m. \$5.

#### northeast kingdom

**PAID BASS TAYLOR**, up on the Road (rock) 8:30 p.m. free.

**POETRY FOR (BANDWAGON)**, Granite Junction (country, blue) 8 p.m. free.

**THE THREE**, 6000 Carleton St. (rock, progressive) 8 p.m. free. **Katrina** 8 p.m. free.

#### outside Vermont

**HOCKEYLAND**, 7000 Park Road (rock) 10 p.m. free.

**HOCKEYLAND CONCERTS**, Happy Hour Times & Times with Gary Puckett, 10 p.m. \$10.

#### chittenden county

**GOOD TIMES CAFE**, Back Nappers (jamboree) (live) 8:30 p.m. \$10.

**HIGHER GROUND SHOWCASE**, Brook School's Annual Years Like Stone (punk) 8 p.m. \$10-15.

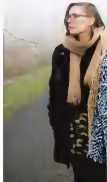
**HIGHER GROUND SHOWCASE LOUNGE**, David Dr. 8 p.m. free. **YOUNG MAN (HOCKEYLAND)** 9 p.m. \$10-15.

**ON TAP BAR & GRILL**, Croydon & Lanes (rock) 8 p.m. free. **THE HIGHEST HEDGE**, The Legitimate Gladiators (live) 8:30 p.m. \$5.

**ON TAP BAR & GRILL**, Croydon & Lanes (rock) 8 p.m. free. **THE HIGHEST HEDGE**, The Legitimate Gladiators (live) 8:30 p.m. \$5.

#### barre/montpelier

**BACTRY BRILL & BROTHERS CAFE**, 401 Mountain & Stephen (rockabilly) (live) 9 p.m. donation.



**RED DOOR**, The Acoustic (rock) 7 p.m. \$5. **Memories** (live) 8 p.m. \$5.

**RED DOOR**, 1000 S. 80th St. (rock) 8 p.m. \$5. **Red Door** (live) 8 p.m. \$5.

**RED DOOR**, 1000 S. 80th St. (rock) 8 p.m. \$5.

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**RED DOOR**, 1000 S. 80th St. (rock) 8 p.m. \$5.







# Two Sides of the World

Painter Rory Jackson

BY KEVIN J. KELLEY

**R**ory Jackson first traveled from Vermont to Ghana at age 18 on a cross-country field trip sponsored by Mount Abraham Union High School. His aim was to study persuasion with African master drummers, but by that time he was already turning his attention to painting.

Visual sensory cues in the family Jackson's uncle, Woody Jackson, created the image of lushly glowing Haitian reproductions on Ben & Jerry's ice cream packaging and trucks. Rory's mother, Anne Gaby, paints stylized Vermont landscapes in vibrant colors. And one of his three siblings, Bristol-based furniture designer Justin Jackson, built the handsome frames for a set of six paintings of coastal Ghana that Rory completed this year.

Middebury's Edgewater Gallery, which represents Rory Jackson, offered these pieces for sale at last week's Affordable Art Fair in Manhattan. In a technically deft realistic style, they depict fishermen repairing nets, setting out to sea, and relaxing on a boat. Another painting in the series shows a woman braiding the hair of a young girl while a toddler in a long, white dress looks on. In yet another scene, pastel-colored towels and laundered bedclothes dry on a clothesline and a lawn. Each of the images is aglow with a tropical radiance.

For much of the past two decades, Jackson, 25, has straddled the culturally and classically distant worlds of Addison County and West Africa. He lives mainly in Lincoln with his Ghanaian wife, jewelry maker Rita Agbenungbo, and their two children, ages 6 and 8. Jackson paints local landscapes in his studio in Bristol, where he offers weekly instruction in figure drawing. The family travels regularly to Ghana to visit relatives. They also check up on the vocational and art academy high school Jackson founded eight years ago in Cape Three Points, a remote, impoverished area with long, empty stretches of sandy and rocky beach.

The wars on the cape often break in themselves family—a key motivation for the dislocated artist and surfer dude to build his school on a ridge overlooking the ocean. Jackson was on this side of the Atlantic last week—as a traveling musician in Costa Rica—when Jwan Zaya spoke with him by phone.

"Waiting for the Mack Gator!"



**SEVIN CHAY:** So, which is more important to you, Rory—surfing or painting?  
**RORY JACKSON:** They're different entities, man. Surfing for me is like getting everything relaxed. I don't have to work for anything when I'm out there, except for my survival. Painting is where I have to work to survive in all sorts of ways. It's hard to make a living as an artist.

**SC:** How did you get started as a painter? Was Woody an important influence?

**RJ:** I learned art in a little kid at an after-school program in Middlebury run by my mother. She also taught my brother, Josh, and my younger sister, Jamie. It provided an artistic life for all of us.

I did a lot of work on my own in high school. My art teacher at Mount Abie told

me to just go out on my own and do it—that I got the bones.

I also took some classes at the Art Students League in New York, particularly with Max Gumbury (a painter of realism, often a politically infected urban scene), who I still study with. His approach with color and brushwork felt like the direction I wanted to go. He's very much a hands-on teacher who helps you learn the tools. There's no BS.

Woody is an important influence because he's quite successful in the arts, so well as a close relative. He pushed me to keep focused on art, always encouraging me and saying I was better at it than him.

**SC:** You didn't have much formal training as a painter. At the risk of sounding beautiful, would you say you're naturally talented?

**RJ:** I look at painting like cooking. Some people have an instant everything-out-and-go curricula, some just grab ingredients, taste what they're making and revise it as they go along. That's the way I paint. It is, I know, I've got a long way to go. And you're never going to get entirely to where you want to go.

**SC:** Where do you want to go in an artist?

**RJ:** I want to be fluid and fresh in all my work. I want to be able to describe with paint the time of day and the light you can't capture in words or photos.

**SC:** Do you work from photos? And please tell us your method of painting.  
**RJ:** A lot of the work I do in the studio is from photos. But I much prefer working outside. The sound of the birds, the waves, people talking, I find really soothing. It's hard to paint a large-scale piece from start to finish outside.

It takes me about two weeks to complete a painting. Some are more, especially the ones with a lot of open space that's used to rely that then you get into the color of a kid's dress, and you're there for some time.

I start by drawing or underpainting with acrylic wash, then block in my colors, let it sit for a couple of days, then start working on it with layered oil mixed with paint.

I feel like every line is realistic. And if you allow that to be true, you're never stuck, you're waiting from the outside in and the inside out.

## NEW THIS WEEK

## burlington

**ARTS & CRAFTS ALL SEASONS** A year-round celebration of Vermont's arts and crafts. Friday April 3, 4-6 p.m.; April 3-30, info: [www.vermontartscrafts.com](http://www.vermontartscrafts.com); 203-634-1237, South Entry in Burlington

**BOOK WORKS** Artists reduce books using various methods and create quasi-art objects or sometimes a novel exemplar. Burlington. Friday April 3 & 5 p.m.; April 3-5, info: 855-882-5522, SEADA Center in Burlington

**THIRTEENHOUR VIDEO ANIMATED: 100 YEARS LATE CITY** An exhibit of thirteen black and white photo-animations of thirteen hours' journey of thirteen types of celebrities during the last 100 years, along with contemporary photos by Paul Reynolds, narrated by the same thirteen. April 1-May 21, info: 855-222-7633, Rachel Booth, Fletcher Hall, 1, Irving in Burlington

**GRASS LA FETE** "Grass" an exhibition of grass art by two leading Vermont artists. Burlington. Friday April 3 & 5 p.m.; April 3-May 26, info: 505-274-0000, New City Center in Burlington

**INSIDE WINDS** Creative art projects in water are given by Tracy Outland and Faber Lublin. Info: 505-274-0000 and 505-274-0000. Burlington. Friday April 3 & 5 p.m.; April 3-5, info: 505-274-0000, The 5th City Center in Burlington

**FUNCTION: FIRE AND FLAME** An exhibit of seven works by the LHM Pottery Group, teachers and students. Burlington. Thursday April 2, 5-8 p.m.; April 2-3, info: 855-882-5522, Fire House Breweries State Craft Center in Burlington

**HEART AND HOME** Joe Francis, JACOB Aukland, Beth Corbett, Ben Cvetick and James Davis with 12 local, thoughtful artists as part of the 10th Annual Project HEART & HOME series. Burlington. Friday April 3 & 5 p.m.; Saturday a community exhibit. 5-7 p.m.; April 3-5, info: 855-882-5522, North Entry in Burlington

**JENNIFER CHOPIN & TERRY ARMSTRONG** A pop-up exhibition of paintings and sculpture as an environmental statement on a gallery as part of the "HEART & HOME" series in support of the Healing March. Burlington. Saturday April 4, 10 a.m.-6 p.m.; April 4-5, info: [www.healingmarchvt.org](http://www.healingmarchvt.org), City Gallery in Burlington

**KATE CARROLL WARD** The first solo show of water color and mixed media collage by the artist. Burlington. Friday April 3 & 5 p.m.; April 3-5, info: 505-274-0000, 100 Irving in Burlington. Marketplace in Burlington

**MADE GENEVA** "Name That Game" games inspired by popular board games. Burlington. Friday May 1, 5-8 p.m.; April 3-May 30, info: 855-882-5522, North Entry in Burlington

**NEW YORK CITY PHOTOGRAPHY** A series of color and black and white by the Art App in New York, with a series of black and white by the Art App in Burlington. Burlington. Friday April 3 & 5 p.m.; April 3-5, info: [www.newyorkcityphotography.com](http://www.newyorkcityphotography.com), Seaside in Burlington

**ATLAS CALLING HOME** If you're not a professional and you're not a professional, you're not a professional. A series of black and white by the Art App in Burlington. Burlington. Friday April 3 & 5 p.m.; April 3-5, info: 855-882-5522, City Hall Gallery in Burlington

## chittenden county

**ADAM VANDERBILT** A series of black and white by the Art App in Burlington. Burlington. Friday April 3 & 5 p.m.; April 3-5, info: 855-882-5522, City Hall Gallery in Burlington

RJ After that first trip, I went back a couple of times after high school. I built a little mud house in the Volta Region (in eastern Ghana) near a very poor community. I'd make my beds around, and the local kids would hang out with me. I helped them with homework, made sure they would go to school. I was kind of a big brother to about a dozen kids.

Another time, I did a volunteer along the coast for a couple of weeks and came upon Cape Three Points. It was a piece of paradise in my eyes. I built a house there, and the same thing happened, with kids hanging out at my place. I wondered what I could do to help them pursue their dreams, or at least find work. I asked community elders what would be the most beneficial thing, and they said a high school, trade oriented, would be the best.

[The 30 or so students who attend Trinity High School at any given time receive a free secondary education with a focus on English language skills, reading comprehension and math. They also take part in a variety of vocational workshops, including one that teaches traditional kente weaving. The students receive career counseling, with the school helping place them in senior high schools, vocational institutions, and apprenticeship programs of their choice.]

**Q: It's been a pretty brutal winter in Vermont. Are you tempted to live full time in Ghana?**

RJ If I was in Ghana full time, I would miss my family in Vermont, miss seeing my mom, miss seeing my brother's kids grow up. I have a very close relationship with my mother. I see her every day.

Our kids are part of the community in London. When we go back to Ghana, they're treated like the prince of Cape Three Points. It would be harder for my kids to have equal relationships with the people there.

But I do love Ghana, man. There's that kind of electricity in the air — you can almost touch the energy. I love the culture, the music, and I met a woman there who I still love with.

So the plan is to live in Vermont and go back to Ghana part of the time. The aim is to stay true and not acquire too many things. I feel like I've acquired too many things in Vermont.

**Q: How does your wife like living in London?**

RJ She likes it for the most part. She likes that the kids are happy and doing well at school. But she doesn't like the cold. ☺

Contact: [keilly@jennvanderbilt.com](mailto:keilly@jennvanderbilt.com)

## INFO

[www.jennvanderbilt.com](http://www.jennvanderbilt.com), [www.jennvanderbilt.com](http://www.jennvanderbilt.com)



By: JACOB



Viewing the art in the

**Q: Outside in? Inside out?**

RJ You want to express your truth from your most artist. At the same time, you have to paint with a view to an audience that will support you.

**Q: Your figures are as well executed as the places where they're set. Do you ever do portrait painting?**

RJ I've done a bunch of studies. It's interesting to pick out and put across the qualities in a face that I don't do full portraits because much of that is conscious work, and it takes to me like being put in a box.

**Q: How did you come to be so involved with Ghana? What made you want to start a school there?**

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Clinical Neuroscience Research Unit

STONEMOUNT AREA, 10:00 A.M. to 5 P.M.

**SLANDER UNIONS** Milwaukee artist Sandra Viscusi's solo exhibition, *A Celebration of Color, Light and Form in the Southwest*, is a collection of local environmental photography, including images of South Valley woodlands in Colorado and northern Arizona. **SARAH LEE TURNER** Inside the Valley to City—*Continued Art and the Creative Process* reveals the art of a woodworker from sketches to final products, including dust-coloured paintings, tape and sculpture. Through April 20. Info: 800-326-1260. Main Arts in Madison.

**SLASH KITCHEN** Forty-five fully-associated members of the city's well-known and active art studio, 4044 University Ave. in Denver. Through October 3. Info: 352-9971. Rooming: 54 and 55 on University Museum in Denver.

**VERMONT—A PERSONAL VIEWPOINT** Lightroom master developing his in-person for his 1997-1998 series from abstract to representational. Through June 3. Info: 432-6437. Boone Gallery at the Old Posthouse in Hartford.

## mid river valley/Anchorage

**AND FRANK MOORE & VERNER BOHNDORF** Gallery, Glenview, Pa. is presenting the abstract, expressive works of the two artists. Through April 15. Info: 907-5697. Big Sky Gallery in Rochester.

**VERMONT COLONY** An international seasonal artists' colony and fine art gallery. David M. Miller, Kathy Kain and Suzanne Houston are co-directors. Available for artists. Through April 25. Info: 254-3004. 6401 Valley Rd. Farmington, Vt.

## midlife city area

**ELAN KAHANA** Sculpture in wood, photographs and mixed media by the American artist. Through April 1. Info: 388-3326. American Folk Museum (Midlife City House).

**EMERSON: EXPLORATIONS OF SPIRIT** Artists are invited to explore the spiritual and creative life of the poet. Through May 28. Info: 807-2620. Creative Space Gallery in Portland.

**JOHN HANCOCK'S NAME TRADITION** OF THE LATE CHAMPAGNE REGION. Through June 20. Info: 388-3326. American Folk Museum (Midlife City House).

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**Steven Jupiter** Opening in Midlife City this Friday, April 3, the Steven Jupiter Gallery presents the Paris-trained artist's photography and watercolor paintings. Describing what visitors can expect, Jupiter writes on his website, "My work is a delicate. My goal is to provide a unique visual experience, whether through my personal interpretation of the local landscape or through the vibrant colors of my abstract watercolor work." The first exhibit, titled "Hudsonian Creek," features a limited-edition series of landscape color photographs. The 10 images are "meant to draw the viewer into intimate contact with the land and show that there is great beauty in even the most remote corners of our natural world," Jupiter writes. The exhibit will be on view through July 26, with a reception on Friday, May 8, 4-9 p.m. Featured: an untitled photo from "Hudsonian Creek."

**SUSAN BLANCHARD** One-artist solo show at Life International Lab, photography, paintings, sculptures, video and more. Through April 15. Info: 432-6437. Boone Gallery at the Old Posthouse in Hartford.

## midlife area

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## CALL TO ARTISTS

**IN IS GOURMET ARTS** Now is the time to apply for the 2014 edition of the 12th Annual South Coast Art Fair. Local businesses, both on this page and elsewhere, and more, can find application forms at various contact info below. June 20, 2014. Contact: Lisa Fischer. Phone: 310.455.0022.

**5TH ANNUAL TOWN OF CHERRY HILLS** Calling for artists to submit work for a special show and sale on July 26, 2014 from 10 a.m. to 5 p.m. in the grounds of Cherry Hill Art Works. Artists must be new or not have been previously exhibited in the area. Application fee of \$100.00. Artists can find the application forms at Cherry Hill Art Works. Contact: Judy 10. 329.4043.

**WICK ARTISTS' MARKET THE CHAIRMAN** Call to potentially participate in the 14th annual Wick Artists' Market on the Mainland. An art fair for artists to exhibit their work. The gallery will participate in the Mainland Open Studios. Artists can find the application forms at Wick Artists' Market. Contact: Judy 10. 329.4043.

**ARTSCHOOL CALL TO ARTISTS** Seeking submissions of creative or recurring themes that are inspired by the connected South Coast region. Artists can find the application forms at Artschool. Contact: Judy 10. 329.4043.

**THE ART OF GIVING** Artists are invited to submit a painting or sculpture. "The Art of Giving" is a show and engaged community talk. Artists can find the application forms at The Art of Giving. Contact: Judy 10. 329.4043.

**BLACK & WHITE** A call to artists to submit a black and white photograph. Artists can find the application forms at Black & White. Contact: Judy 10. 329.4043.

**A CALL FOR ARTISTS** Seeking submissions of abstract or figurative work. Artists can find the application forms at A Call for Artists. Contact: Judy 10. 329.4043.

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**CREATIVE COMPETITION** For artists to submit a painting or sculpture. Artists can find the application forms at Creative Competition. Contact: Judy 10. 329.4043.

**EVANS WITH A MIND** Seeking submissions of abstract or figurative work. Artists can find the application forms at Evans With A Mind. Contact: Judy 10. 329.4043.

**MOONLIGHT BY VERMONT** Seeking submissions of abstract or figurative work. Artists can find the application forms at Moonlight By Vermont. Contact: Judy 10. 329.4043.

**NATURAL BEAUTY** Seeking submissions of abstract or figurative work. Artists can find the application forms at Natural Beauty. Contact: Judy 10. 329.4043.

**NORTHFIELD SHOW** Seeking submissions of abstract or figurative work. Artists can find the application forms at Northfield Show. Contact: Judy 10. 329.4043.

**SUNSHINE ART ROOM** Seeking submissions of abstract or figurative work. Artists can find the application forms at Sunshine Art Room. Contact: Judy 10. 329.4043.

**TAKE AN ISLAND** Seeking submissions of abstract or figurative work. Artists can find the application forms at Take An Island. Contact: Judy 10. 329.4043.

**THE EDUCATIONAL MEMORY** Seeking submissions of abstract or figurative work. Artists can find the application forms at The Educational Memory. Contact: Judy 10. 329.4043.

**WORDS UNFOLDING** Seeking submissions of abstract or figurative work. Artists can find the application forms at Words Unfolding. Contact: Judy 10. 329.4043.

**ARTISTS** Seeking submissions of abstract or figurative work. Artists can find the application forms at Artists. Contact: Judy 10. 329.4043.

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Stigmas about mental illness and addiction are often based on myths. Knowing the truth can help you combat the misinformation that leads to stigmas.

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ARTS, CULTURE AND COMMUNITY

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## Live Performance with Projected Animation

# Miwa Matreyek

Wed, April 15 at 7:30 pm, MainStage

Support: Amy C. Tarnoff



Hampton Blvd

## African Children's Choir

Thurs., April 16 at 7:30 pm, MainStage

Support: Amy C. Tarnoff



Hampton Blvd





Support: Amy C. Tarnoff

Hampton Blvd

ARTS, CULTURE AND COMMUNITY

ARTS

# movies

## Get Hard ★★

**P**erhaps your entertainment radar has picked up the abundance of deconstruction against the Will Ferrell/Kevin Kline comedy duo *road* since its SXSW premiere, numerous reviewers have leveled charges of racism and homophobia. At one point, things got so weird that the film stars and film true director, Iain Collins, cancelled interviews with the press.

Could a movie featuring America's most beloved maverick be guilty of such gross spiritlessness? Of course not. There's nothing in the script courtesy by Collins (who played Tragic (Timothy) with Ben Roberts and Jay Marshall that you haven't seen in countless comedies. The film's only crime is being considerably less funny than it should be.

Ferrell plays clueless master of the real world James King. He emerges a better dude, though, as a fed up someone and is berated by a gold digger (Allison Janney) who they need an even bigger piece. Think Ben Stiller on a Wild West.

After police burst into James' bachelor pad and arrest him for fraud, he's offered a plea deal — but, being clueless and innocent, he understands the court's frustration with what's called crime. Instead of be-

ing denied, he's sentenced to 30 years in San Quentin.

There are two rules Hollywood never breaks: If there's a paid as a movie someone will fall into it. And if a comedy person to prison, someone will make a joke about rape to the concept about to the hard — a character performing rape as a prison — in hardly new, for that matter, homophobia (Women prefer not to be raped, too, the last time I checked.) This isn't even the first film to attempt stretching that need joke to insane length ("Batter Call Just") a talk-show director cuts to a prison in 2006, and nobody protested — though it compromised the movie tropes considered controversial in *Get Hard*.

The picture's less an act or a joke or a pun, but a 30-year prison. On paper, its premise — Ferrell has 30 days to prepare for prison and stupidly assumes the black man who writes his cell has done time and can teach him to protect himself in the big house — is adequately promising. Add Hart to the mix and one would appear to have a movie that's

Hot plot Damsel — what, in reality, has a crime criminal experience. He takes James' money so he can move his family to a safer neighborhood (not, that's a good thing). When James asks how he's doing, Damsel



**EMERGENCY INFILTRATION** Despite the comic aspects, a frequency of Ferrell and Hart, Collins subverted the prison as a new genre deal.

blames and the plot of *Get Hard* — and being charged, James swallows.

On paper, this story might have been a prison riot, but on screen, it's a comedy. A few bits approach the survival comedy required — like the first guy, and Damsel's re-imagining the situation into a maximum security facility for James' training.

By and large, though, the script falls back on a plot. Not that there's anything wrong with that (remember Melissa McCarthy offering to lead a gun when the day mustn't wouldn't it) but it's not the worst way to be in a movie. You just don't need 300 minutes of them.

With comic language like this it's this, period, but *Hard* should be sound up very less well, disposable. On the upside, its heart is in the right place. Bonds are forged between black and white, friendships formed between gay and straight. Prison assault and escape including its great social issues to which the film's done attention. Perhaps we're left with the well-sentimental but banal-looking movie deal because they try to milk pulp from subjects that simply aren't laughing matters.

RICK KIDWANE

## It Follows ★★★★★

**M**ore than any other genre has for film suffer from hype depression. If too many people tell you it follows will cost the crap out of you, it won't. In reality, it'll simply describe this second feature from David Robert Mitchell as an entry drama that might happen to creep up steadily behind you and haunt your dreams.

The premise itself is as simple as a dream. (And was based on one, the writer-director has said.) A girl named Jay (Maika Monroe) has sex with a guy (Jake Weir) who seems like boyfriend material but not afterward, he informs her that he's just passed her a particularly brutal form of STD from now on, something will follow Jay. It can take any human form including those of her level and it's usually slow, but it's not stupid. And if it catches her, she's in trouble.

The monster has a few more rules, which we learn as the film progresses and Jay finds that her survival may depend on making some memory choices. But it follows isn't primarily about maintaining an obsession as personal fear — like say the *Final Destination* franchise. Nor is it as elaborate into how one might be.

Further, the film is about the sensation that makes you feel absolutely one you should — as, as a viewer, can every wide shot for evidence of movement in the distance. While Rick Kirdwane's director score keeps us concerned, Mitchell uses his camera



to tell us to interpret every space, every crowd. At one point, that camera notes Jay, and though the image lingers there, we may still think we see the follower. Manipulating space and point of view the *It Follows* movie the primal sensation of not knowing the path of the soul chain. The predatory follower can symbolize whatever you want it to, the important thing is that it has the persistence of death.

Mitchell made his debut with *The Myth of the American Sleepover*, an undisciplined

ensemble coming of age drama. Inarguably sensitive to David and Goliath. That film parodies *It Follows* in every way but the names. Both are set in suburban Detroit in an undefined era, both feature naturalistic performances from non-planned-up young people, and both show us adolescent awkwardness and choices with water (which for the primal swimming pool scene).

Like the characters in *It Follows*, Jay and her friends — who teaming together her — don't have lives beyond this plot, and they bear

only a vestigial resemblance to teen-think stock rules like like Girl and Nerf. Written in a tight kick, *It Follows* leads from ditching the usual sickness of modern horror to fear of *It Follows* leads to a monster. Viewed as an indie film about the loss of someone, it breaks from anything that genre's ruleless man with a heavy dose of it — and it's not. In short, the perfect film for a person who one who wants to see the something things that happen when genres and their expectations collide. *Hard* can't have fun may find the film too slow and too lacking in trying to violence, similar to *The Blair Witch Project*. By contrast, *It Follows* may read better for the genre, as who simply prefer the emotional variety of terror to the visceral, may stay more attentive.

People often ask me why I like horror cinema, a preference that apparently requires more explanation than say a fondness for movies about uptight young women with too many heads (as I've chosen). All I can say is that, if any director film are going to follow me through life, saying I'm rather get a good look at them. *It Follows* captures the better violence appropriate to the dream-haunted world where our heads break and live — and asks whether any traces of our fears can be more than a nightmare.

HARGOT HARRISON

---

**Y** is a less accomplished singer on stage. Jack ElGores II plays a young English noble who finds himself separated from his land when trying to seek justice in Ireland. With Sam Kent and Scofield as New Orleans, makes his feature directorial debut. (R) (see S. Ross)

[illegible]

**GRYSSAUA, an instrumentalist:** (Johnny) Krampholtz's first documentary features Gryssaua Krampholtz, a piano-featured concert pianist who isn't the singer, as focus on tracking and composing, and what he has to say about art, love and fame. (R) runs (PG, Reread)

**AMERICAN DREAMS**★★★ Bradley Cooper plays impoverished Navy SEAL sniper Chris Kyle, during and after his tours in Iraq, in this drama from director Clint Eastwood. With Steven Miller and Kyle Chandler. (PG-13, for some drug use, smoking, and war violence.)

[illegible]

**DISAPPEARANCE** North Shorekeeper (2000) C-3 (Approved) It's noted that your future self is a good deal wiser than a responsible-minded authority figure himself. Inauguration. Shallow Country. Gary Pridel and Hugh-Johnson (2000) C-3 (Approved) It's noted that M-H (2000) C-3 (Approved)

**2006-2007** Cake Walk held girls to sleep outside and teenagers in Quarryville school wearing of the hats are put against and girls skipper a rockers (Kathleen Swartz) Left: James Richard Muller and Nelson Barlowe Carter also also (Tina M. P.) [www.fox.com](http://www.fox.com)

**THE OVERSIGHT SERIES: BANGKOKIAN 1/3**  
(Dulcie Reading) seminars for fight against  
a racist order that allows everyone to have just  
one dominant character and in the adaptation of  
the second novel on Victorio's Robert's dystopian 94  
years. With David Elger, Theo Jones and Kate  
Whitlock, Robert's (Schwartz) (LTPD) directed, 18

**BO ROBINSON** LEFT HIS A punker drives its owners border roads of four levels in Utah, built around a subway. This feature, too, is a nod to the city's history. Says Austin and others, as interesting as the writers working up vivid depictions... Jonathan M. Dunn (architect), *ES* vol. PG 102

**FRODO BAGGINS** Peter Smith plays everyone's favorite underdog hero Frodo Baggins, who finds himself thrust into an epic war on the side of a job by a woman from his past (Margot Robbie) in this comedy-drama from the writing team of Isaac Romans and John Depp. (R) (A-100; R reviewed by EW 3/9)

[illegible]

**THE SUMMER** Altered the way (Bach/Paul) works, for he had to be careful not to join in the assassination of the nation's culture. He caught up with his love and his wife, dance from Chicago Park Motel (1961). With his wife and Jane Fonda (1961).

**BOOKS** ★★ Jim Flanders takes an intimate look at 1977, the election to LBJ and taking up with the sport of fly fishing. *Whimsical and Graciously Funny* by Jim Flanders, with Steve Martin and Jennifer Lopez. The Johnson (Doubt the Hedge) (2007, N.Y.)

**IF FOLLOWS A WRITING** The title successfully describes the nature of the talent as it is, and it has no film from writer-director David Duke II. *Midnight City* (PG) (1970, New Line Home Video) which has earned a plaudits of festival events. With Mike Hammer, Ken Gelfand, and Oliver Laursen (100 min. R, unrated) (1970, 45).

**KIDMAN** TALKS ABOUT WORKING WITH A former street kid (Tommy Lee Jones) in a gritty new decade of modern-day American South in this fall's comedy. *Matthew Vaughn directs* (R, PG-13)

**HILLARY CLINTON** Her mother plays a major role in presidential history as she leads the Clinton family to White House victory in the 2004 election. 5'8 1/2" tall; 160 lbs.

**RED ALERT** ■ ■ ■ ■ ■ *Unlabeled Food's* acclaimed documentary *Unlabeled* is back back at the front of the front national food policy issue. It's a critical cultural statement and its role in the propaganda machine of the establishment with France's *Unlabeled*. (10/10)

**THE BOUNTY** The Bony is doing a week of 10 p.m. warm-ups of their 2002 live set of hard, slick tunes. The story of a Los Angeles San Francisco-based hip-hop act's early career. (see [Jazz](#))

**SEEK ALL NIGHT MAN** Live Heuser plays a fellow who's been sent to find whether his captives (with his estranged son [Joachim Kammner]) or his former mate (who [Jo Heuser]) is get a matter with a wife for tough, you know. Once again the film is up with actor James Callaghan (from 1968) (Andrew, USA) (see comment to it, 3/20)

[illegible]

**SCENARIUM** Hadley Cooper and Jennifer Lawrence play an unlikely couple struggling to survive a Depression-era frontier region and his chance to find an heir. Reunited and directed by Susanne Bier (*After the Wedding*). With Ryan Reynolds and Toby Jones. (Rotten, R)

**STILL AHEAD** **Wanted** (12) Julianne Hough got an Oscar nomination for performance as high-gallop professor bedding early-warrior. With much other drama depicted here, Lisa Gerrard's music (Michael Oakes) and Wade Wolman's directorial (DOL was 1%) **B** (reviewed by R. J. 1/16)

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1199-1200

[illegible]

★ = retard please  
★★ = terrible, been worse, but not wild  
★★★ = has its moments, so-so  
★★★★ = smarter than the average bear  
★★★★★ = as good as it gets

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**Wednesday 1—Thursday 2**  
**Focus**  
**Friday 3—Saturday 7**  
 Chaperon  
 Cinderella  
 Focus

**BLIND CINEPLEX 4**  
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 401-662-2222

**Wednesday 1—Thursday 2**  
**Cinderella (R) only**  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**CAPITOL SHOWPLACE**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**ESSEX CINEMAS & T-REX THEATER**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 American Sniper  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Get Hand**  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 American Sniper  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**MAJESTIC 10**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 American Sniper  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 American Sniper  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**MERRILL'S RORY CINEMA**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 The 2nd Inaugural Series: Inaugural Focus 1  
 Cinderella  
 Focus

**PARAMOUNT TWIN CINEMA**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**PARAMOUNT TWIN CINEMA**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**THE SAVOY THEATER**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**PALACE 9 CINEMAS**  
 100 N. Main St., Montague 01561  
 401-662-2222

**Wednesday 1—Thursday 2**  
 American Sniper  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

**Friday 3—Saturday 6**  
 American Sniper  
 Cinderella  
 The Chaperon Series: Inaugural Focus 1  
 Cinderella  
 Focus

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 Focus

**Friday 3—Saturday 6**  
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 Focus



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**POLYMER LETTERS**

## fun stuff

BOB EVERTTE

the Mental Health Assessment Panel!



MICHAEL DE FORGE



NAME \_\_\_\_\_



## LULL EIGHTBALL

HOW DID YOU RUN THE OFFICE?





## MORE FUN!

STRAIGHT DOPE (P.30)

CROSSWORD (P.C-5)

CALCULU &amp; SUDOKU (P.C-7)

JEN SORESEN



HARRY BLISS



"Honey, there's no Wi-Fi—I hate Costa Rica!"

## Curse, Follies Again

A burglar used the homeowner's device to log on to porn, YouTube and his Facebook account, but authorities in Monroe County, Mo., quickly identified him because he forgot to log off Facebook Sheriff's official Becky Harris said the 34-year-old suspect also ate a Pop-Tart and drank a soda. (Miami Herald)

Burglary suspect Christopher Wallace, 35, eluded sheriff's deputies in Somerset County, Mo., for several weeks but then unwittingly alerted them to his whereabouts by new sting on Snapchat that he had just returned home. A second post followed that deputies were at his house and coming inside, but he was hiding in a cabinet. Social media-monitoring deputies then headed for the cabinet and found "a pair of feet," the sheriff's department's Facebook page reported. "The first post on Snapchat was attributed to a person, and that person was Christopher Wallace" (Kansas City Morning Star-Kansas City Star)

CHINESE OFFICIALS  
ARE CRACKING  
DOWN ON  
SQUARE  
DANCING.

## Double Trouble

Arthur Moldafin, 51, spent five hours with investigators answering complaints that his New York City factory, which makes mechanical chimes, was dumping crap and "the try-in-laid waste" in the water around the warehouse. When agents noticed a funny shoveling system attached to an office wall and asked Moldafin about it, they he ignored himself, went into the bathroom and then hauled it to the hall. After the shoveling, agents were surprised to uncover "a huge marijuana-growing operation" underneath the warehouse, including 80 pounds of pot, hundreds of thousands of dollars in cash and several high-end vehicles. (New York Daily News)

## Paper Tiger

The developer of Tiger Woods' new restaurant in Jupiter, Fla., said it couldn't be named after the golfer because Tiger Woods doesn't own commercial rights to his name. Nike does. (CNN)

## When Guns Are Outlawed

Authorities accused Travis Leaning, 34, of beating a woman in her bikini with a weapon described as "a club with a spiked ball on the end"—known in medieval times as a mace. The Sacramento County Sheriff's Department reported the woman was snatched but said her attacker threatened to kill her. (Sacramento Bee)

## Slightest Precedent

Edridge Dulles, 56, told police in Baton Rouge, La., that he shot his 36-year-old son-in-the back after the two argued because they were out of orange juice. (Baton Rouge's Advocate)

Police who responded to reports of a disturbance involving 20 to 30 teenagers in Burbank, Ill., found that one 17-year-old girl had been stabbed several times in the back. Investigator Mike Dado said the victim had gone to the "house of her mother" and about a 17-year-old girl, to confront her about "snaps" the two were having on Twitter. (Chicago Tribune)

## Made in the Shade

A London-based architectural firm announced it has developed a skyscraper that doesn't cast a shadow. R&B explained the design involves a pair of precisely aligned towers with curved and angled facades that reflect sunlight to the street below and onto each other. "The No-Shadow Tower reflects sunlight so it can't reduce shadows at the base of the tower by 60 percent over typical buildings," a company official said. (Skidmore, OWing, Merrill)

## Do-Si-Don't

Chinese officials are cracking down on square dancing, which is popular with elderly women known as "dancing grandmas" who gather in public squares in large groups to perform. Concerned that the "over-abundance of performers has built a harmful habit, with disputes over men and women," Lin Guangping, the chief of the government's General Administration of Sports Mass Fitness Department, said a panel will introduce 12 enhanced measures and monitor when they are permissible and the volume of the music. "The unified drill will help keep the dancing on the right track where they can be performed in a socially responsible way," said fitness trainer Wang Guangping, a member of the panel. (BBC News)

FRAN KRAUSE

# DEEP DARK FEARS



IN THE THIRD GRADE,



I WAS CAREFUL WHERE I POINTED MY PENCIL.



I WORRIED IT WOULD  
SUDDENLY SHOOT IN THE  
DIRECTION IT POINTED,



AND SOMEONE WOULD  
GET HURT.

Have a deep, dark fear of your own? Submit it to cartoonist  
Fran Krause at [deep-dark-fears.tumblr.com](http://deep-dark-fears.tumblr.com) and you may see  
your nervous illustrated in these pages.

KAZ

## ROAD KILL



## RED MEAT

control sides of the legend

don't see even close of  
Max Cannon



## THIS MODERN WORLD

by TOM TOMORROW





## Arles

January 29 - April 1991

"Chosen five years" is an English slang word that's defined as having the tendency, when eating a chocolate Easter Bunny, to bite the head off first. I recommended that you adopt this direct approach to everything you do in the coming weeks. Don't get bogged down with preliminaries. Don't get subterfused by minor details, trivial distractions or peripheral concerns. It's your duty to swoop straight into the center of the action. Be clear about what you want and unapologetic about getting it.

**TALIBUS** (Acute 20-34)

fruit color known as "Temple" contains 66 percent as much as Anjou's. Another noteworthy ingredient is its super-sweet compound, the sweetener polydextrose. It's the same sodium stearoyl lactylate and food color. You can get a lot of sweetness without eating it. So let's consider the fruit, known as the acorn nut. It's 9 percent water and 8 percent sugar. And it also contains a good amount of vitamin C. Lycopene and antioxidants, all of which are healthy for you. So if you were going to eat a whole lot of nutting, acorn nut is a far better nutting than Temple. Let this serve as an excellent for you in the coming year.

## GEMINI Online 29 Jan

as close as you have ever gotten to finding the long lost Holy Grail — or Captain Kirk's

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giving treasure for that matter or Henry Antoinette's jewels as Tinkerbell snuggled tightly next to the twinkling girl, evidence that Shakespeare's plays were written by French Bitches. At the very least, I suspect you are over to now to your personal equivalent of these precious poems. Is there anything you can do to increase your chances of actually getting it? Here's one idea: Wonder in detail how applying the price would inspire you to become even more generous and spontaneous than you already are.

## CANCER 1 Sept 2004 37

are paying attention to you in new ways. That's what you wanted, right? You've been emitting subliminal signals that convey messages like "Look into my eternal eyes" and "Look at the daisy grow at my daisy on path." So now what? Here's one possibility: Go to the next level. Show the even more interesting density that you're hiding below the surface. You may not think you're ready to offer the gifts you have been "saving for later." But you always think that. I dare you to master more of your own secret power.

1802 *Journal of the American Medical Association* 288:1802

and the fact that the "strong people" are unquestionably in the truth and power of the world. The tragedy of the novel is that this false, unforgiving, illiterate character and avowed liar, Olan, other people believe is a strategy in himself. They think that every one who uses fundamentalism to oppress is a duplicitous, unprincipled perspective. The novel cannot view it that; some ideology is necessary and some is a genuine psychology of truth. Some of his based on superstition and some is rooted in a robust, metaphysical, understanding of metaphysics. I encourage you to employ a similar appreciation for paradox in your evaluation: a certain influence that is clearly meaningful, a big splash in your life, one which is not a mere accident, but one which should be thought about it. But in another sense it's just medicine that can truly help.

**VIRGO** Moon 23.5cm

**Friend** (of course, by according to the Biblical stories, Peter was Christ's closest disciple but acted like a traitor when trouble came. After Christ was arrested in the hours

confess the first. After denied knowing his cheating teacher three different times. His first trumpet had five leaking holes to waste his sacred talentwork. Is there anything remotely comparable to that scenario developing in your own sphere, Vagabond? If you recognize any/any/ones in you/sure if it shrink from your devotion of eternal your highest principles I urge you to root them out. Be done. Stay strong and true in your duty to a certain, or others, or even, that way to

LIBRA Library

consumers need personal branding before they will open their minds to possibilities that are outside their comfort threshold. The average person has to be exposed to a new product at least a *gill times* before it fully registers in his or her awareness. Therefore, this rule of thumb is: you seek attention and support for your label/brand. Make use of the rule of repetition. Not just only did being loud about kind of repetition though. You're got to be consistent and fresh about your presenting your message. The world does not move the first

## SCORPIO 10th-21st

congratulate them on their accomplishments. In fact, "More important than the line of all the things the event is true about cocaine," Tom says, "is that if I look even one step that would have been perfectly good" Porter declares. With this in your mind, "Straps and an acceptance with the ecological arena," I encourage you to identify the individuals that no longer provide you with the abundance you seek, since you Acknowledge the joys that have grown stale and the adventures whose rewards have waned. It's time for you to go in search of a new world of abundance. The next, most

## SACITTARHUS.

**English writer** William Wordsworth (1770-1850) wrote hundreds of poems. Among his most famous was 'I Wandered Lonely as a Cloud', which is also known as 'Daffodils'. The poem springs from him after a walk he took with his sister around Lake Ullswater in the English Lake District. There they were delighted to find a long thick belt of carbolically growing close to the water. In his poem

Mondworth praises the "ten thousand" flowers that were "continuous as the stars that shine / And breathe on the embryo" / "If you are ever going to have your own version of a difficult rapist that inspires a burst of beautiful goodness, it will come in the course of a

## CAPRICORN 41

subconscious desires and your conscious desires seem to be at odds. What you say you want is not in precise alignment with what your deep self wants. That's why I'm worried that "don't stop" might be close to morphing into "don't stop" — or vice versa. It's all pretty confusing. What is change here? Your libido: tell or your true self? Your unwarranted conditioned, half-bored personality or your new eternal ever growing self? I'd say it's a good time to retreat into your sanctuary and sit back in touch with your sensual nature.

## AQUARIUS ♒ Jan.

you're about after think you're not. You were sitting alone and devoted to feeling therapy and to service. You came from a family of six kids to bunches of neglected orphans. It seems that you're always either bounding bridges or burning them and are considering you are making and burning them at the same time. In short, Aquinas you are a master of self-deception and a slippery leader of the in-between. When you're not completely off target and out of touch, you've got a knack for mis-purposing the future and seeing through the false appearances that everyone else regards as the gospel truth. I'd say one of the most effective strategies

**NOTE** Jan. 1995

ripens the idea: you have set an action in motion, and now it's time to reap the rewards. Of the good news breaks you have launched which can you now install in permanent enhancements in your daily rhythm? Is there anything you might do to catch in on the quantum leaps that have occurred, maybe even figure out a way to make money from them? It's time for you to shift from being merely chasing to being pro-active. You're ready to convert lucky breaks into profitable breakthroughs.

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<b>10 NEWS</b> CHANNEL 10	<b>WATCH LIVE</b> <b>@ 5-25</b> <b>WALKABOUTS ON</b> <b>TV AND ONLINE</b>

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